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SACRED HARMONIC SOCIETY. Incorporated 1882. Conductor, Mr. CHARLES HALLÉ.—FOUR CONCERTS will be given at St. James's Hall, on the following FRIDAY EVENINGS: February 23, 1883, Gounod's "Redemption;" April 6, Mendelssohn's "Elijah;" April 27, Schubert's Mass in E Flat and Mendelssohn's "Hymn of Praise;" May 11, Handel's "Messiah." Subscriptions for the Series of Four Concerts, 31s. 6d., 21s., and 15s., received at the Society's Offices, 25, Russell Street, Covent Garden, W.C. N.B.—There are vacancies in the Chorus for a few TENORS only. Apply to the Secretary, Mr. A. J. PUTTICK.

MUSICAL ASSOCIATION, 27, Harley Street, W. On MONDAY, January 1, 1883, at Five o'clock, E. J. Breakspere, Esq., will read a Paper on "Musical Aesthetics." 9, Torrington Square, W.C. JAMES HIGGS, Hon. Sec.

COLLEGE OF ORGANISTS.—EXAMINATION FOR ASSOCIATESHIP on January 9 and 10 (either day), and for FELLOWSHIP on January 11, at 10 a.m. each day. Candidates' names must be sent in on or before Saturday, January 6. Full particulars on application.

E. H. TURPIN, Hon. Sec.

95, Great Russell Street, Bloomsbury, W.C.

SUNDAY EVENING ASSOCIATION CHOIR.—Conductor, FRID. A. JEWSON, M.C.O.—First Rehearsal at 7.45, MONDAY, January 8, at 27, Upper Bedford Place, Russell Square. The attendance of singers willing to help in performing sacred music free to the poor is earnestly requested.

A. BERRY, Hon. Sec.

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ST. MICHAEL'S COLLEGE, Tenbury.—There is a Vacancy for a Probationer in the above Choir. A BOY under 11 years of age wanted. For particulars apply to the Rev. J. Hampton, Tenbury.

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BY

OTTO JAHN

TRANSLATED FROM THE GERMAN

BY

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1883.

THE NEW YEAR.

ABOUT this time in the last century the political world was just on the spin, and nearing the vortex of the French revolution. Six years hence we shall be celebrating the centenary of that event. Many learned navigators in political science will be calculating the distance we have run and what are our bearings after a century of new methods of propulsion, and when we may expect to sight the lights or headlands of Utopia. There are not a few musicians who, in taking a similar retrospect in connection with their own art, have come to the conclusion that we are already in soundings, but that it is no promised land which is ahead of us. In short, they think we are in difficulties, and that music is falling on evil days. The raw material of the art, they tell us, is becoming exhausted. There are others who, sanguine in temperament and busy in their professional calling, would smile at such a fantastic conception of the future of their art. They found their belief on practical knowledge, both of men and music, and think naturally that so long as people have fingers and throats they will play and sing, and business will be brisk. The common-sense view of the professor is like that of the cobbler who, without any particular ideal or cosmogony, has a lively faith in the eternity of soles and upper-leathers. Still, the alarmists are far from being irrational. It is not only that the twelve semitones of the pianoforte have been fingered and thumbed into a tonicless pulp, but the primitive sounds and surroundings out of which the art of each nation has been partly evolved—hill and plain, sunshine and storm, the wind, the sea, the pipe, the horn—have been so used up in drama and symphony that in search of material we are now driven to the tent of the gipsy or into the nether-world of the Nibelung. There is always a glint of hope in a never failing direction—religion—as well as in physical science. Whilst the one provides us with methods and means—new strings, as it were—the other will stir them, fitfully but steadfastly. M. Gounod, if we can believe his interpreter in a recent interview, is of opinion that the characteristics of the music of the future will be simplicity and power. The same idea has occurred to many; and it only expresses negatively what has already been said in regard to the exhaustion of the materials of the art, except that it may specially refer to the technical resources by the aid of which compositions of the day are spun out and æsthetically coloured in dainty but fleeting tints. There is no objection to the colours, or to the weft or warp. The machinery and taste are perfect; but the stuff is defective, and, we may depend upon it, the fashion is about to change in respect to the material. Science points to ultimate redemption in just intonation and new qualities of tone—a combination that might endow the art with fresh powers and a kind of gorgeous simplicity of effect admirably suited for accompaniment to the higher class of declaimed or intoned drama. But musicians, for the present, have naturally a dread of any such revolution consigning the cherished masterpieces of absolute music, if not to oblivion, to a secondary position, besides rendering the labours of their own lives useless; for none but a genius of the first order can handle new materials effectively. Whether musicians like it or no, the prevailing torpor

in the inventive faculties of the musical world proves that there is a hitch somewhere. The year opens again on the whole of Europe with a complete dearth of novelty. The men who are to the front, are old or middle-aged; and we know more or less all they are likely to accomplish. We have been informed, and suppose it to be true, that Mr. Carl Rosa has lately taken a round amongst the lyric theatres in Germany. He reports that the managers in the Fatherland repeat the same tale one after the other. "Give us," they say, "something—anything. We can find nothing that is new, or that will do." It is quite possible they may have asked, "Have you anything for us in England?" We cannot undertake to say what Mr. Carl Rosa may have replied; but not very long since, had we been in his position, we should have said, "No." Few would have the hardihood to say so now. In no part of Europe is there at this moment so vigorous and promising a musical awakening as in our own country. We have lately quite lost a somewhat objectionable provincial accent; and henceforth we shall be received into good continental society, and treated as one of the family of musical nations—even if for a time we are petted as a returned prodigal. Our younger composers have already extended our new-born fame beyond the four seas, and in opera we can look forward a few months hence to another and brilliant example of native talent. The only fear is that, in losing our provincial manners, we may be too eager to be of "very soft society, and great showing," and insist upon talking high German. For the moment it is true that the accent of the best music in all countries—Italy included—is German. It was not always so in Germany itself; and the accent begins to show signs of decay and innovation, which may sooner or later mar its general acceptance. The greatest composers, like very great authors in literature or science, belong to no nationality. The same may be said of all academic music. The true native element is best reflected in opera, and in the operas of minor composers, such as Kreutzer, Bishop, Balfe, Marschner, and—to rise in the scale—Weber and Auber, who were certainly not minor composers, nor were they giants. One of these days someone with sufficient knowledge and leisure will take up the subject "minor composers," and show us how the popular element they preserved gave staying power and individuality to rising art. It may be the duty of pedagogues to point to the highest examples and to disparage the rest; but it is not always wise. The other day we read a review of what was no doubt an excellent work by a lady, and entitled "Children's Tales; Moral and Otherwise." The reviewer seemed to prefer those that were "otherwise." What he meant is what we all mean by mildly protesting against dogmatic and academic injunctions. As for high moral imitations of great masters, we have been long enough in tow of Germany. It is time we slipped the hawser and sailed away under our own musical ensign. We must not forget that there are philologists who look upon us as Dutchmen speaking with a Celtic accent. Between the English Teuton and that portion of modern Germany which has lately, and indeed for a century and more, influenced her music there is no racial sympathy. We have in our own islands Celtic tribes of high musical gifts; we have our own musical traditions, as well as our own native moor and fell, and grange, and waving woodlands. The spirit of these dwells in our own simple music, and would thrive in more modern and complex forms, provided they are not cut-and-dry reproductions of old models. What we have to seek is to express our own English thoughts in an accent sufficiently conventional and refined

to be universally accepted. The country in which the merely national accent is best preserved is Spain; and it ranks below England and Russia as a musical country, supposing the test of rank to be the number of composers of European fame a country produces. A fondness for music is no test at all; and a too liberal patronage of exotic music and foreign artists is a proof of native inferiority. There is indeed another test—the national receptivity or sense of music. English deficiency in that respect is for us the most practical consideration at the present hour. What is now being done in the way of elementary musical education and in popularising the study of music will tend to renew the musical sense which certainly existed to some extent in England, irrespective of Celtic Britain, two or three centuries ago, and perhaps more in the last century than in this. We fear we should have to leave strictly musical considerations were we to attempt to pursue the subject. It is sufficient to remember that, with all our superior advantages at this period, the people in our towns, and particularly in the north, work incessantly amid dismal surroundings more debasing than mere poverty. The Maypole and morris-dance were perhaps sorry reliefs to serfdom; but they symbolise the wants of our day, and in the last century, from the reign of Queen Anne to the early part of that of George III., the country, whilst laying the foundation of present-day commercial prosperity, and with a relatively sparse population, was blest for a long period with glorious summers and abundant harvests, which made rural England in many respects an Arcadia. In our day, rural England is being depopulated, and in some districts it is a forlorn expanse of pasture such as we see in the wilds of Australia; whilst the population in general is pressing on the resources of the country. Musical culture at the Universities, Royal Colleges, and Royal Academies will be of little avail unless the heart of the nation has room to throb in response to their music and react on the higher culture itself. Music is not like the study of Greek; it is an active and living influence, and would soon die of inanition if separated from the national substance. With all our fancied grievances, social and artistic, we can still say that never had we greater faith in the immediate future of English music than at this moment. The new year opens most auspiciously, in regard to general musical activity, education, trade and mechanical invention, as well as to the coveted prospect of taking our due rank amongst nations as creators within the limits still left in the music of our era.

"ELIJAH"

A COMPARISON OF THE ORIGINAL AND REVISED SCORES

By JOSEPH BENNETT.

(Continued from page 656.)

PART II.

THE second part opens in the MS. with a recitative for tenor, "Elias is come already, and they knew Him not, but have done unto Him whatever they listed." This recitative, which was sung at Birmingham by Mr. Hobbs, did not enter into the original plan of the work. Evidence on the point is clear, and, moreover, we know that Mendelssohn made the addition after his score had been copied and bound, the leaf on which the recitative is written being pasted in. A pencil note at the head of the page runs thus: "This is the beginning of the second part.—F. M. B.," while, as though to make assurance doubly sure, a second note, "A recit. comes before this," prefaces "Hear ye, Israel." The recitative is as subjoined:—

No. 1.
Str.

E - li - as is come al - read - y and they
knew Him, they knew Him not, But have done un - to Him what -
ev - er they lis - ted,

Its removal after the Birmingham performance was an act of judgment which few will be inclined to contest.

No. 21.—Aria, "Hear ye, Israel." The text, "Who hath believed our report, and to whom is the arm of the Lord revealed?" does not appear in the original Adagio of this number. Instead thereof, we find the passage given below:—

No. 2.

Er hat sein Volk ge - ru - fen a - ber sie
mer - ken es nicht, a - ber sie ge - hor - chen
nicht, a - ber sie merken es nicht sie gehorchen nicht.

Some changes were also made in the scoring of the movement, mainly to give the wind parts further development, but they are not important enough for quotation.

The recitative "Thus saith the Lord," connecting the Adagio with the Allegro molto, is altogether new as it stands in the printed score. In the MS. we find this:—

No. 3.

Yet to the righteous saith the Lord, the Ho-ly One of Is-ra-el.
Cl. & Bsns.

The Allegro molto was at first scored for three trombones, in addition to the instruments now employed. Removing these, Mendelssohn made other and important changes. In the first place he substituted the words "Be not afraid, for I am thy God; I, the Lord, will strengthen thee," for "thou art My people: wake up, stand up, Jerusalem." This, however, necessitated very little rearrangement of the music, though the passage was retouched in many of its details. The principal alteration is found immediately before the words "Say, who art thou?" Here the MS. has:—

No. 4.

Wake up, wake up, Je-ru-sa-lem, Je-ru-sa-lem.
Clar. f p Strings. Wind sustain.

Je-ru-sa-lem, Je-ru-sa-lem.
f

The last four bars are, in substance, repeated by the orchestra before the entry of the voice on "Say, who art thou?" Passing over a number of minor changes in the scoring—Mendelssohn's exceeding carefulness overlooked scarcely a bar—an important revision occurs where now we have the unaccompanied passage—

No. 5. Say, who art thou?

leading to the Coda. Instead of the two bars just quoted, the MS. contains eleven, which are those following:—

No. 6.

Say, who art thou? Say, who art thou?
Clays. Strings. Bassoons.

thou? That thou for-get
Clays. Bassoons.

test, that thou for-get
cres. Tutti. Wind sustain.

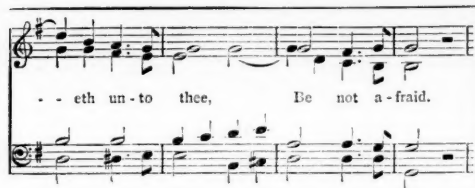
test?
f

The Coda of the MS. is substantially that of the printed score. There are, it is true, some differences in the instrumentation, and others caused by inserting the words "Be not afraid, for I am thy God," &c., instead of "Thou art My people: wake up, stand up, Jerusalem." This last-mentioned change is exceedingly happy, because the opening passage of the succeeding number takes up the text and emphasises it.

No. 22. Chorus, "Be not afraid." The opening section of this chorus is marked in the MS. "Andante maestoso," not "Allegro maestoso ma moderato," as now; while the second section, "Though thousands languish," &c., is directed to be taken "Allegro vivace" instead of "Piu animato." There is no ophicleide part in the original score. For the rest we meet with only the slightest change till the Codetta of the first section is reached. At that point the MS. has the following:—

No. 7.

Be not a-fraid, thy help is near, thy help is near, thy help is near, God... the Lord say

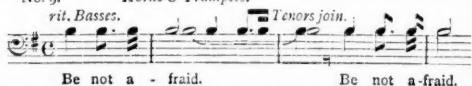


Throughout the whole of the second section of the chorus, the first and second violins or the second violins and violas carried on an accompaniment of quaver triplets, as thus:—

No. 8.



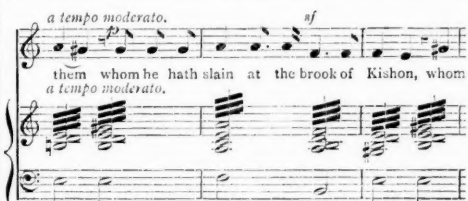
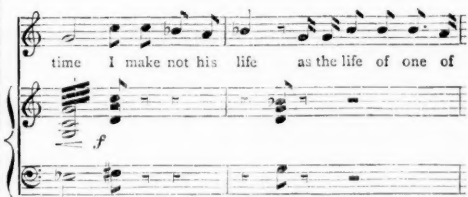
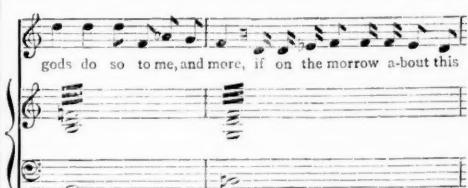
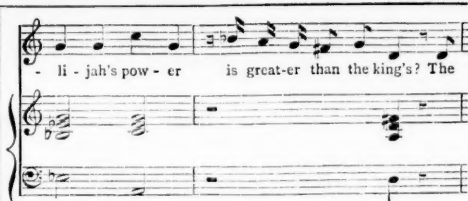
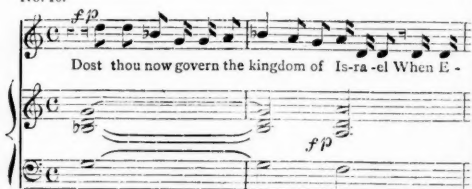
This has disappeared, nor is its removal the only change. Originally the tenors and basses sung the notes now left to horns, as the new theme is announced by the contraltos. A few bars later the tenor chorus was similarly used in counterpoint to the theme before enunciating the subject itself. For the removal of these passages Mendelssohn's judgment will hardly be impeached, since they tended to complicate the design of the choral fugue without corresponding advantages. So many variations in the working of the subject were also made by the untiring master that to show them it would be needful to print almost every bar. Enough that, for the most part, they developed the counterpoint to the subject, giving it greater variety and effect. It is necessary to make one quotation. The original Ritardando leading to the resumption of the principal subject stands thus:—

No. 9. *Horns & Trumpets.*

It need hardly be said that a comparison of the foregoing with the passage in the printed score is altogether to the advantage of the after-thought. From the re-entrance of the first subject to the end of the chorus the two scores are alike.

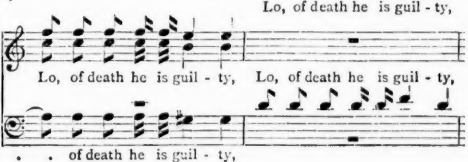
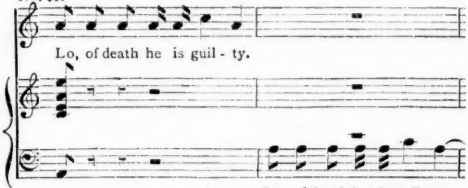
We now enter upon a region of so great change that it may almost be said we are dealing with different works. No part of the revised score better shows what resolution the master brought to a task which, in the nature of things, must have been irksome, or how little the enthusiastic verdict of Birmingham influenced his judgment. To begin with, the address of *Elijah to Ahab*, "The Lord hath exalted thee," &c., opening No. 23 of the printed score, has no place at all in the MS., which enters at once upon *Jezabel's* recitative. The recitative itself is much altered. Thus we find it in the original:—

No. 10.



At this point the chorus enters. We continue the quotation without reference to the orchestra, which, always in the agitated manner shown above, sustains the vocal harmony, but leaves the solo unsupported:—

No. 11.



Lo, of
lo, of death he is guil - ty,

lo, of

lo, of

RECIT.
Al - so hath he prophesied a-against all Is - ra - el?

a tempo. RECIT.
lo, of death he is guil - ty. Have we not heard it with our ears?

a tempo.
lo, of death he is guil - ty.

done, Lo, of death he is guil - ty, of death guil -

done, Lo, of death he is guil - ty, guil -
done, Lo, of death he is guil - ty, of death he is

done, Lo, of death he is guil -

ty, do un - to him as he hath done, as he hath
do un-to him

as he hath

done, do un-to him as he hath done, do un-to him as he hath
done, as he hath done, do un-to

done, do un-to him as he hath

done, Lo, of death he is guil - ty, lo, of death he is guil -

done, Lo, of death he is guil - ty, of death he is
him as he hath done, do un-to him as he, as he hath

done, Lo, of death he is guil - ty, of death he is

- ty, lo, of death he is guil - ty, lo, of death he is

guil - ty, of death he is guil - ty, lo, of death he is
done, do un-to him as he hath done, do un-to him as he hath

guil - ty,

guil - ty, Do un - to done

done, do un-to him as he hath done, Yea, do as he hath

done, do un-to him as he hath done, do un-to him as he hath

Lo, of death he is guil - ty, lo, of death he is

done, do un - to him as he hath

guil - ty,

From this point to the end the printed score, save for a few unimportant alterations, corresponds with the MS.

No. 24. Chorus, "Woe to him." This chorus has only three or four final bars in common with the one occupying its place in the Birmingham score. Even the words are different, while both as to words and music the newer version is no less an advance upon the older than the number preceding it is better than that which it superseded. The vocal parts of the original chorus are given below. As to the orchestral parts, it will suffice to say that the instruments employed (oboes, four horns, drums and strings) are mostly used in strengthening the vocal harmonies, while carrying on the distinctive rhythm of the piece:—

No. 12.

Do un-to him as he hath

Do un-to him as he hath done,

Do un-to him as he hath done, do un-to him as he hath
done, do un-to him, do un-to him,

Lo, of death he is guil - ty, of death he is
done, Lo, of death he is guil - ty, lo, of death he is
done, as he hath
guil - ty, guil - ty, So
Lo, of death he is guil - ty, lo, of death he is guil - ty,
done, Lo, of death he is guil - ty, guil - ty,
go ye forth, seize on him! he shall die. *Orchestra.*

On the last bar, *Elijah's* recitative "Though stricken, they have not grieved" begins, and we are therefore to regard *Obadiah's* address to the prophet, "Man of God, now let my words be precious in thy sight," as an after-thought. The original recitative differs considerably from its successor, as a glance at the subjoined makes plain:—

RECIT.
Strings.
p p Though stricken, they have not grieved, Tar-ry here, my
ser-vant, I hast-en now on my jour-ney, And to the
Aria.—"It is enough."
wil - der - ness . . . p p go, &c.

(To be continued.)

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XII.—ROSSINI (continued from page 652).

SINCE recording last month the banquet offered to Rossini in Paris, before setting out for England, a contemporary report has come under our eye, and we may be permitted a reversion to the subject for the sake of the toasts proposed. That "of the evening" has already been given, and we have seen how Lesueur defined Rossini as one "whose genius has opened a new path, and formed an epoch in the art of music." Finding his "tag" well received, Lesueur tried again, and gave "Gluck—rich in all the resources of German science, he felt the spirit of French lyric tragedy, of which he gave the model." Others then took up the strain. Garcia proposed "Grétry—the most sensible and one of the most melodious of French musicians." Boieldieu offered "Méhul—I see Rossini and the shade of Mozart applaud this toast." Hérold followed on with "Pasiello—full of ingenuity and passion, he rendered popular in all parts of Europe the Italian school;" and Panseron, speaking for Auber, gave "Cimarosa—the precursor of Rossini." As for the distinguished guest, his tact did not desert him. Instead of casting about for superlatives, he rose, glass in hand, and uttered the simple word "Mozart." The effect was electrical. After each toast, we are further told, the band played a piece of music by the master honoured. An English editor, translating this report for the benefit of his readers, took care to throw cold water upon it in the shape of a footnote which said, with fine insular sarcasm, "This article is from a French journal, therefore must not be understood quite literally. For instance, in a party that is said to have represented 'all the arts and talents,' we find the name of no very distinguished poet, painter, or sculptor. Cherubini, the greatest composer in Paris, is not mentioned as being one of the company, nor Charon, the celebrated theorist. No rank (this is truly English) appears to have graced the *fête*, and, in short, either the French report is very imperfect, or the meeting was not of the very brilliant kind that the writer would wish us to believe." We do not know what "brilliance" meant sixty years ago, but a company of the present day having in it such men and women as Mdlle. Mars, Madame Pasta, Madame Colbrand, Mdlle. Georges, Talma, Boieldieu, Garcia, Auber, Hérold, and Horace Vernet would be regarded as positively dazzling, without the aid of "rank."

Rossini appears to have had a bad passage across the Channel, and to have suffered considerably from sickness. At any rate, he pleaded illness when the Russian ambassador called, within a few minutes of the master's arrival, to conduct him to Brighton, where the Court was then in residence. Rossini excused himself for the moment, but in a few days was well enough to start for the Sussex watering-place. The account we have of his reception by "the first gentleman in Europe" reads like a story of Italy in her great artistic day, when princes deigned to wait upon painters; and makes it easy to understand why Rossini told Ferdinand Hiller that "of the charm of George the Fourth's personal appearance and manner it is impossible to form any idea." M. Azevedo states that the monarch sent a "vinaigrette" to convey the musician from his hotel to the Pavilion, explaining that a "vinaigrette" was a species of *chaise à porteur*, mounted on wheels and drawn by men. In this vehicle Rossini proceeded through the streets of Brighton, and soon found himself in a saloon where the King was playing cards with a lady. "Sit

down and take a hand," said George, after warmly greeting his visitor. Rossini begged to be excused. A musician's purse, he pleaded, was not well furnished enough to struggle against such powerful opponents. Presently his Majesty asked if Rossini would like to hear the royal band. Of course Rossini would be enchanted; whereupon the King linked his arm in that of the son of the inspector of slaughter-houses and conducted him to the music saloon, offering his snuff-box on the way with the greatest familiarity. Having taken their seats, his Majesty said: "They are going to play for me a piece which I have chosen myself; perhaps it will not be to your taste; but you can console yourself with others of your own preference. When this is over, you are the master to do as you like with my orchestra." Imagine the delight of Rossini when the band struck up the overture to his own "La Gazza Ladra." "It is impossible," observes M. Azevedo, and we must all agree with him, "to go further in the direction of good taste and delicate procedure than did his Britannic Majesty on this occasion." Rossini was not to be beaten at a game in which he excelled. Pretending an imperfect acquaintance with our National Anthem, he called for "God save the King," and the monarch at once understood that he had met his match in courtesy. In the course of the evening George presented Rossini to the aristocracy present, and thus gave him a footing in high society which afterwards served him well.

The most extraordinary reports were circulated as to what took place at the Pavilion on this evening so memorable for Rossini. Among other things it was said, in print, that the master behaved with great arrogance, and upon being asked to sing at the close of the evening brusquely declared that he had "had enough of music for one evening." All this a contemporary journal, the *Musical Review*, flatly denied, professing to give an exact account of what took place. From its columns we transcribe a single paragraph:—

"Soon after, Rossini sang one of his own compositions so highly to the gratification of his Majesty and the party assembled that it was the general opinion he was one of the finest tenor singers in Europe. . . . Being again requested to sing, he gave an imitation of one of the old Italian school of singers, which English humanity and English decorum have had the honour to banish from the stage. If this was a violation of propriety, in so far he is amenable to the charge, but his Majesty was first consulted. The King desired to hear him in a third song, but Rossini excused himself by saying he feared his voice was so exhausted by this effort that he should be found incapable of giving further gratification to judges so capable as those before whom he then had the honour of performing; and this is the elegant turn which has been so mistranslated by the inadvertency, or more probably by the malice, of some interested bystander. In point of fact, it is only common justice to state that the deportment of the foreign composer was easy, yet as deferential as was becoming, and bespoke that self-possession which good sense and good breeding and a thorough acquaintance with good society alone confer."

Another English journal—the *Harmonicon*—spoke to the same effect, and said:—

"There is good reason to believe that much of what has been reported upon this subject is destitute of foundation; and it is stated, upon no mean authority, that the King was pleased with his visitor, who certainly was highly flattered and charmed by the affable manner of the British sovereign. His

Majesty possesses a great deal of worldly knowledge, and, in his heart, as much despises the sycophancy of courtiers, whether of high or low degree, as he values the independent spirit of a man of talent who asserts, in the respectful manner that good breeding and good sense dictate, the dignity of his nature."

Apròpos, we may quote the opinion of a contemporary writer upon Rossini's social qualities:—

"Nothing can be more agreeable than the conversation of Rossini, at least to an Italian taste. He has a mind all fire and vivacity, starting from subject to subject, and viewing everything in a strong, though frequently grotesque, point of view. A manner so rapid and discursive would be more astonishing than agreeable were it not enlivened with a fund of anecdote. The everlasting restlessness of his career during twelve years, composed, as he himself has expressed it, of eternal *goings and comings*; his constant intercourse with singers—the most gay and thoughtless of beings—as well as his continual introductions into high and elegant society, have afforded him abundant opportunities of seeing life in all its shades and varieties."

We may well ask, with the *Harmonicon*: "Is it likely that such a man should forget himself in the presence of the King of England?"

The storm ament the Pavilion reception raged in Paris as well as in London, and nothing was too bad to say against Rossini on the one hand, or too good to advance in his favour on the other. Opportunely, a certain Count Theobald Walsh published a book which gave the master's enemies plenty of ammunition wherewith to serve their guns. Walsh, after giving a comical account of "Matilda di Shabron," as played at Milan, summed up Rossini's qualifications, and discovered the whole of his musical power in three things:—

"First, a grand modulation of a two-fold kind (whatever that may mean), adapted to the expression of joy and furious passion. Second, a system of repetition, which is sincerely to be regretted, but which is well calculated to produce that disposition of mind which may not improperly be termed the slumber of the soul. Third, the crescendo."

Walsh continued in the same ironic vein:—

"After all we must not be unjust to Rossini; he has many good points, and it would not be difficult to find in his thirty *chefs-d'œuvre* at least a hundred bars which the best masters would not be ashamed to own. All things considered, his *opera seria*, compared to that of Mozart, is nearly the same as the works of Pixécourt when put in competition with those of Racine."

Against this it is only fair to set the opinion of a champion on the opposite side, Signor Carpani, who described Rossini as "the sun of harmony," credited him with five unmatched qualities: first, novelty—a "wondrous star which artists and poets are seeking night and day on the vast horizon of known and common ideas"; second, fecundity; third, song; fourth, expression; fifth, learning, as to which our author wrote:—

"But the learning of the genius of Pesaro is not an inflexible tyrant who fetters by his severe decrees the freedom of fancy and the natural bent of nature, who prescribes a mass of rules derived by tradition from the schools of the Flemings of the middle ages—rules that are abhorrent to melody and freeze the very current of genius by cold and abstract calculations. No, the learning of Rossini is the daughter of experience, the result of an exquisite and perfect organisation, aided by such general principles as are to be learnt in the school of counterpoint of every poor village organist."

* *Musical Review*, vol. 6, p. 50.

† *Harmonicon*, vol. 2, p. 40.

While the storm raged around him, Rossini superintended the rehearsals of his "Zelmira" at the King's Theatre, where it was produced on January 24, 1824. "So earnest was the public curiosity," we are told, "that the pit was filled in less than a quarter of an hour." With stimulating this feeling Rossini himself had much to do. "When he entered the orchestra he was received with loud plaudits, and so eager was the audience to catch sight of his person that every individual in the pit stood on the seats to obtain a view. He continued for a minute or two to bow respectfully to the house, and at length the piece began. The Maestro's person, whatever it might have been, is not now of such superiority as to convey any adequate extenuation for ladies leaving their palaces and their lords . . . He is scarcely of the middle height, lusty, and upon the whole, with rather a heavy air. He certainly looks more like a sturdy beef-eating Englishman than a sensitive, fiery-spirited native of the soft climate of Italy. His countenance, when at rest, is intelligent and serious, but bears no marks of the animation which pervades, and indeed forms, the principal feature of his music."

"Zelmira" was not a success. The musical journals praised much of it, but the public voted the work heavy, and, after a few performances, it was withdrawn. According to a chronicler of the period, the opera remained on the stage while it did chiefly because of Garcia's part therein, Madame Rossini making but little headway against the rivalry of Catalani, then in the zenith of her powers. Her technical skill all admired, but the organ had not the brilliancy, richness and freshness which were expected, and it was held that the lady had drawn near the period "when retirement becomes a duty to those who have reached so high an eminence—when it may soon, indeed, become a matter of self-respect." "Il Barbiere" followed "Zelmira," but this did not so much concern the master, who, according to Azevedo, was busily writing the opera "La Figlia dell' Aria," which his contract with the management bound him to provide. With regard to the work in question most contradictory statements are on record. M. Azevedo, in common with all Rossini's French biographers, give it a name as above; on the other hand, Mr. Ebers, in his "King's Theatre," calls it "Ugo, Rè d'Italia," and by that name we find it mentioned in a number of the *Musical Review* for 1824. Here we have to put against the French biographers' statements made at the time when and on the spot where the new work was to have been produced. There can be no difficulty in concluding upon which side the weight of evidence preponderates. The two sets of historians are further at variance on the same subject. M. Azevedo says: "At the beginning of his stay in London Rossini composed, in the fulfilment of his contract, the first act of an opera called 'La Figlia dell' Aria.' He deposited his manuscript at the King's Theatre, and waited in vain for payment of the sum agreed upon. The manager of the theatre was then in a bad way. . . . On leaving England the master deputed a person to obtain the money due to him and also the score of the first act of 'La Figlia dell' Aria,' deposited at the theatre. He never heard anything either of the money or of the score." Thus M. Azevedo, writing long after the event. And now let us take the evidence of witnesses who were on the spot at the time. Mr. Ebers says: "Ugo, Rè d'Italia," the opera on which Rossini was engaged, had been at this time (late in the season) repeatedly announced for speedy performance, and with as repeated disappointments. At the end of May it was

said to be only half written. Rossini had quarrelled with the management, and had accepted the situation of composer to the Académie Royale—an engagement which was to commence in a month or two. It began to be doubted whether 'Ugo' would ever be finished, and the event justified these doubts." On page 214 of the same book Mr. Ebers states that the opera was "nearly finished but never completed. It is now, I know not why, in the hands of Messrs. Ransom, the bankers."* Turning to the *Musical Review* for 1824, pp. 224-5, we find the statement following: "When he (Rossini) was retained by the proprietors of the King's Theatre, it was understood that a part of his contract—the part we should conceive the most important of his functions as a composer—was to write a new opera. A libretto, 'Ugo, Rè d'Italia' was selected, and, being of that intermediate species which is denominated demi-serious, it may be supposed to combine an extended groundwork for the display of various power. The piece was announced, but we have very good reason to believe that, up to a very late period of the season, only the melody of a portion of the first act had been actually written. Signor Bonelli (the manager) therefore, some time after having announced its speedy appearance, put the best face upon the matter, and assured the public that the very earnest desire Signor Rossini entertained to transcend all his former greatness, in compliment to the national judgment of so great a people, had rendered him so careful that it was found impossible to complete his opera this year." "Of course," sarcastically adds the *Review*, "this is true." From the conflicting testimony we gather two facts—that the opera was "Ugo, Rè d'Italia" and that Rossini wrote a part of it, but, for some reason or other, a part only.

If it be asked why Rossini so soon dropped away from the operatic enterprise he had come to sustain, we fear the true answer is not flattering to him as an artist. He was spoiled by the "great world," and fascinated by the amount of money he could make there, with greater certainty of payment and far more ease than at the theatre. The exclusive ladies of Almack's organised two Subscription Concerts at their Rooms to more adequately reward the popular favourite for the risk and inconvenience of crossing the Straits of Dover. Tickets of admission were sold by the patronesses at the rate of a guinea and a half per concert; but, this proving too much, the charge ultimately became a guinea. The first performance took place in May, with a small band of twenty instruments, and a number of vocalists, among whom were Catalani, Vestris, Colbrand-Rossini, and Garcia, as well as the master himself, who sang the Cavatina from "Il Barbiere." Sixteen pieces were in the programme, eleven by the hero of the occasion. On June 9, the second concert was given and thrown open to any who could pay the price. This time all the music in the scheme, save a piano solo, came from Rossini's pen, amongst it being an Ottavino, "I pianti delle Muse" on the death of Lord Byron, composed for the occasion. The proceedings were rather severely criticised. Thus, the *Harmonicon* said: "The Ottavino, on the death of Lord Byron, was sung by Signor Rossini (our critic means that he was the chief performer) who certainly did not spare his lungs on the occasion, though he could not bring himself to afford a few lines of printing to let his auditors know what words the Muse mixed with her tears. . . . As a whole, we never heard a duller concert than this, and although two or three *clacques*, stationed at the bottom of the room, did now and then raise some

* "Messrs. Ransom, asked by the present writer for information on the subject, declare that they never had a score of Rossini's in their possession" ("Life of Rossini," by H. Sutherland Edwards).

* "Seven Years of the King's Theatre," pp. 223-4.

partial applause and actually succeeded in getting the Ottavino encored, yet we will, without fear of contradiction, assert that nineteen-twentieths of the audience were as little amused as ourselves and much more dissatisfied.* Rossini made money by the Concerts, nevertheless, and went on making money, letting himself out on view and as accompanist at private houses, for which he, with his wife, received fifty guineas per night. For these profitable engagements the master, we fear it must be said, neglected his public duties, and even the obligations of courtesy. True, he sang on two evenings at the Cambridge Festival, "farmed," and that very badly, by Catalani. For the rest, there is some evidence in a journal already quoted.*

"While we are speaking of insolence, it may perhaps be thought a supreme instance to relate that the Philharmonic Society voted an admission to Signor Rossini, who never once attended, so great is his love of art, and so intense his desire to witness its most magnificent demonstrations in the countries he visits. But why should we blame a professor who has been so much sought in private, that he has not been able to find time for the fulfilment of his public engagements, nor even to attend the benefit nights of those friends whose concerts he has undertaken to conduct. Genius gives plenary indulgences to all her sons for omitting duties which ordinary men are simple enough to consider in the light of moral obligations."

According to the stories of the day, Rossini often received much more than the fifty guineas which were his terms. A certain nobleman is credited with having handed him £200 for attendance on a couple of nights, and a rich Jew, in return for a single soirée, presented him with some scrip afterwards sold for £300. All this was wonderful at the time, and roused up "envy, hatred, malice, and all uncharitableness," though it would astonish nobody now, when operatic ladies receive two hundred guineas for singing a couple of songs. Rossini naturally made the best of it. The thing was a new sensation, and he revelled therein, despite the "repugnance to accompanying on the piano" which he professed to Ferdinand Hiller. He made seven thousand pounds in the course of the season and went back to Paris rich even, we should say, beyond his dreams. Meanwhile, the King and royal family continued their patronage to the master, who attended a weekly *matinée* at the house of Prince Leopold, whither that personage's respectable father-in-law, George IV., came now and then in the character of an august bass. Azevedo tells an anecdote, *à propos*, we know not on what authority, but if it be false, it is not dull. On one occasion, as the monarch and Rossini were engaged in singing a buffo duet, the august bass stopped, exclaiming that he was wrong in his time. "Sire," answered the composer, "you have the right to do what you please. Go on; I will follow you, even to the tomb." Go on they did, the royal performer at his sweet will, the other in courtly attendance. High in favour as Rossini was with the English aristocracy, he certainly did not conciliate the artistic world, and perhaps did not try. The tone of his conversation with Hiller about London matters was, no doubt, that with which he spoke to his intimates while here, and rumours got abroad that he had used disrespectful terms regarding our countrymen. Reference to the report was made by the *Musical Review*,† and with a quotation from its pages we may close our notice of Rossini in London:—

"We say we hope this (the report) is not true on his own account, for, as far as the country is con-

cerned, it matters little indeed. But to the character of a man who has been treated with so much indulgence, and rewarded with such liberality, it must be very important; for if he does so speak of a people who have received his works and himself with so much regard, he must be at least one of the most ungrateful of mankind, and one of the most indiscreet. We therefore hope and imagine that the rumour is one of the aspersions to which elevation is always liable."

(To be continued.)

CONVENTIONAL MUSIC.

By HENRY C. LUNN.

WALKING many years ago with an artist whose name was not then so well known as it afterwards became, we arrived at a lovely spot overshadowed by trees, and sat down by the side of a large pool of water. As the eye of a painter is as much alive to the colours of nature as the ear of a musician is to the sounds, it can scarcely be supposed that we remained long in this position without some observations from my companion upon the beauty of the surroundings. To my surprise, however, he merely directed my attention to the pool at our feet, and asked me what I thought it looked like. Unconsciously almost, I replied that I thought it looked like water. "And so it undoubtedly does," he replied, "but it is the water of nature, and not of pictures. To me it looks exceedingly like black ink, and so it would look to you if you were a painter. Pictures are criticised by the laws of pictures and not by the laws of nature. Water must have light in it—never mind how it gets there—then everybody knows at once that it is water; and as you paint for everybody, and not for a jury of artists, however plentifully the market is supplied with conventional specimens, progress must necessarily be both slow and sure." No person acquainted with Turner's pictures can fail to see how applicable are these truths to art in the picture-gallery. So accurate an observer of nature could scarcely be expected to escape lashing by the critics when he dared to exhibit works which did not reproduce the characteristics of those which had preceded them. He was mad, it was said—always the verdict of the sane majority—he dabbed on colours without meaning, and painted such sunsets as had never been seen. Gradually, however, a few thinkers began to believe that there was some method in his madness; that in fact he had not misrepresented nature, but had too boldly represented her, in eccentric moments perhaps, but still at times when her very frowns added to her ever-varying beauty. Turner was then no longer a daring innovator, to be avoided, but a successful reformer, to be encouraged. His pictures were eagerly purchased by well-known connoisseurs, and engravings from his original works are now to be found in the rooms and in the portfolios of the most fastidious collectors.

Whether conventional literature will ever be attacked by a genius capable of giving us new forms which shall eventually take strong hold upon the public mind we cannot say; but certainly the novel of the day, for example, is scarcely founded upon a model which we should care to perpetuate. A murder, a mystery, and a rough kind of poetical justice at the conclusion will fitly describe a very large proportion of the modern works of fiction; and the vapid nature of what may be termed "fashionable novels" so removes them from criticism, that most persons are content merely to take them to the seaside and leave them there. Meanwhile, however, as in the pre-Raphaelite school of painting, there is always a

* *Musical Review*, Vol. vi., p. 238.

† *Ibid.*, Vol. vi., p. 225.

tendency to escape from the conventional by going back, and this is more especially the case in dramatic literature, the scene and language of some of our modern plays deriving much of their attraction from being representative of a time when the drama was at its best. By this process common-place dialogue and common-place actions gain a factitious importance, the former from being cut into "blank verse," and the latter from being placed before us in costumes which in our daily life we never see. In poetry the style may be said to be restless; for with the desire to be original, so many authors succeed only in being eccentric. Wordsworth, who was not afraid of going to nature for inspiration, says, in the preface to his poems, "There never has been a period, and perhaps never will be, in which vicious poetry, of some kind or other, has not excited more zealous admiration, and been far more generally read, than good; but this advantage attends the good, that the *individual*, as well as the species, survives from age to age; whereas of the depraved, though the species be immortal, the individual quickly *perishes*; the object of present admiration vanishes, being supplanted by some other as easily produced, which, though no better, brings with it at least the irritation of novelty,—with adaptation, more or less skilful, to the changing humours of the majority of those who are most at leisure to regard poetical works when they first solicit their attention." All who know Wordsworth's poetry must be aware that whatever there is of "novelty" in it cannot be "irritating," for he seeks only to draw within his magic influence those who can feel, rather than admire, the verses of their author. We cannot, therefore, be surprised that at the conclusion of his Essay he says "if he were not persuaded that the contents of his works evinced something of the 'Vision and Faculty divine,' and that, both in words and things, they will operate in their degree to extend the domain of sensibility for the delight, the honour, and the benefit of human nature, notwithstanding the many happy hours which he has employed in their composition, and the manifold comforts and enjoyments they have procured to him, he would not, if a wish could do it, save them from immediate destruction—from becoming at this moment to the world as a thing that had never been." If all gifted with the poetical instinct were as conscientious as Wordsworth, there would be little danger of our degenerating either into purely conventional, or pedantic and mystical poetry; for it would be seen that, although the first might gratify the cupidity and the second the vanity of an author, the art could in neither case be in the slightest degree benefited.

Seeing, then, how in painting, literature, and the drama the fear of becoming conventional has occasionally led to the production of mere realism, and in some cases downright incoherence, it is not to be wondered at that music—which, being necessarily placed under the care of teachers, is too often cut to the fashion of the time—should break away from control, and attempt to gain a place in public estimation by setting at defiance the accepted canons of the art. Before, however, discussing the so-called remedies, let us endeavour to trace the causes which have led to the disease.

Of the Opera in England (for it is of this country that I am speaking) it is difficult indeed to convey any definite idea during the early part of the present century, for dramas with songs constituted the popular notion of such an entertainment, and the songs thus introduced were usually composed by the "Director of Music" at the theatre. Even when the public had advanced to the notion that a real Opera should have "more singing in it," the acting was the

primary attraction; and when some lyrical works were imported from the continent, and produced here in a mutilated form, I have known light comedians cast for the principal parts, the music being sung by friends whom they always took about with them for the purpose. Balfé was unquestionably the first to reform this state of things; and yet, with all respect to his talent, I have no hesitation in saying that his Operas were as conventional as can possibly be imagined; and, as at the Italian Opera the works were modelled upon the same plan, there can be little wonder that they were willingly accepted by the public.

Passing from the Opera to "Domestic Music," we find that the pianoforte, which gradually crept into our drawing-rooms, was written for by fashionable teachers, who especially prepared their work for the market which they regularly supplied. Brilliancy for the right hand, supported by the left, was exactly what was required, and this was therefore exactly what was manufactured. Airs from the popular operas, tortured into all imaginable shapes, at first reigned supreme; but performers and listeners becoming in time somewhat tired of these effusions, original pieces began to be produced, and then came the necessity for titles. Thalberg having set the fashion of surrounding themes with elaborate embellishments, the list of "Showers," "Waterfalls," "Moonbeams," "Ripples," &c., began to increase so rapidly, that "fluttering" on the pianoforte became a real accomplishment; and a pianist who by some accident had acquired a good touch was compelled to yield the palm to one who could imitate "raindrops." Here, then, was a conventional style formed which lasts even to the present day. A "pretty piece" is one the setting of which contains so many "pearls" that the original insignificant little picture is almost lost, and the "fine performer" is the pianist who can play the greatest number of notes in a given time.

In approaching the subject of songs, which occupy so large a share of the attention of English amateur vocalists, a wide field for discussion presents itself; for here, perhaps, more than in any other branch of music, the desire has ever been to meet the popular taste, and it is only very lately that composers have dared to write for the few, in the hope that their efforts may eventually be appreciated by the many. Songs from Operas which were successfully running at the theatres were always eagerly purchased, for it was generally considered safe to sing in a drawing-room the vocal pieces which had been applauded on the stage. Those, however, which were written especially for domestic use, as a rule, contained but little meaning, either in the words or music. Some endeavoured to command attention by glorifying the deeds of military or naval heroes; others by praising conviviality, and declaring that one of the first duties of life was to "pass the bottle"; but the majority of these effusions were the inane outpourings of sentimental lovers who, comparing their idols to objects as unlike them as can possibly be imagined, employed two verses to prove the justice of the parallel, and the third to the declaration that until some absolutely impossible events happened, they would never forsake them. As these words were usually wedded to particularly uninteresting music—although sometimes a melody lingered for years after the verses were forgotten—we cannot be surprised that singers and listeners grew weary of them. Then gradually arose the type of song, every specimen of which, I think, might fitly be published with a mourning border. The composition usually opens with some verses overflowing with expressions of affection from a mother for her child, a child for her mother, a lover for his mistress, or a wife for her husband; but the "shadow of death" hovers around, and the last few lines (occasionally

accompanied with arpeggios) express a hope that they shall all meet "in the skies." We have no desire to dwell upon this subject, and need only here say that with ballads detailing the happy, but untimely, end of "Match Girls" and "Crossing-sweepers," and a few harmless "Flirtation" songs, the scenes of which are laid at some well-known "Ferry" or "Toll," our conventional vocal style is now represented.

Much then as we owe to those who boldly gave us for the first time an Opera, it must have been seen that the conventional form which this assumed would lead in time to a desire for compositions more in consonance with the growing feeling for dramatic effect. Translations of the works which were played at the Italian Opera were now placed before the public, and gradually created a longing for a hearing of those much abused lyrical dramas which embodied the theories of the great Bayreuth reformer. It is not here the place to discuss the merits and demerits of a school which, if right, must necessarily prove that the former school was wrong. I only wish to draw attention to the fact that the conventional style must in the progress of time be broken up; and that, although the *Nibelungen Ring* may not be the model of the opera of the future, at least the talents of our composers will henceforth be directed into a new channel, and that no work for the operatic stage formed upon the plan hitherto adhered to will fully satisfy an operatic audience.

In the restless desire to escape from the conventional form which, as I have endeavoured to show pianoforte music has assumed, we find that some writers go back to Gavottes, Sarabandes and Musettes merely because such dances were composed by men who held the highest rank in the art. Others, more desirous of keeping pace with the times, imitate the Germans in producing descriptive pieces, on the supposition that music can represent the usual events in our daily life. Anything, perhaps, is better than the many "Water" pieces with which we are even now inundated; but I still long for the time when a man shall write from himself, and interest us with something demanding mind as well as fingers.

With regard to songs, there can be no question that something more representative of our advanced musical culture is absolutely demanded. In a paper by Eustace Breakspear, read at a meeting of the "Musical Association," speaking of our vocal pieces, it is truly said "In England, where we do not go altogether upon the old lines, the style of setting very often presents but a reflex of the German spirit. We ought to make a corresponding movement, but without losing the English sentiment and idiom of expression." It may be difficult to strike out a new path; but there are already indications that musical thinkers will not much longer accompany composers who insist upon keeping to the old ones. Whatever may be the result, the attempt to reform our present style must be a laudable one; and it would be at least refreshing to escape from songs the success of which depends upon arousing those recollections which, being buried within us, should be held as sacred as the tomb.

In considering the state of the art at the present day, my sole object has been to show that conventional music cannot live beyond a certain time; and that the attempts to break the bonds of custom, therefore, should at least be respected. Many reformers in politics, as well as in art, although not successful themselves, have left a legacy of thought to those who have used the gift to benefit the world. Let us therefore, give earnest attention to an artist who earnestly courts it; and if we would really aid the progress of healthy music, above all things let us be tolerant and hopeful.

It is evident that the many examples of criticisms upon country concerts in the local press, which we have from time to time quoted, have drawn attention to the subject more forcibly than could any observations of our own upon the incompetence of provincial musical critics without such illustrations. That, with the resident amateur and professional musicians in the towns where these concerts are given, notices of this kind are regarded as casting a slur upon the artistic culture of the neighbourhood is fully proved by the number of cuttings from the newspapers which we constantly receive, in the hope that we shall give them insertion in our columns. We can, of course, only spare room for occasional extracts from a few of these, and our many correspondents, therefore, whose contributions to our store are passed over must take the will for the deed. In one notice of a concert—full of misprints—the critic tells us that "the second part opened out with a grand pianoforte solo." A lady then sang "A bunch of cowslips," which, it is said, "was certainly an improvement on her last song, on the whole very sweetly sung, especially so in her bottom notes, which came out beautiful." Succeeding this was "a song by Mr. —, 'The Powder Monkey,' who was greeted with applause and an encore, in which he responded by singing the humorous song entitled 'Mistress Malone.'" After going through a catalogue of such compositions, the writer says that the concert was a "highly interesting and instructive one," and that it "will be long remembered by the musical community." But in all the extracts we have given, now and on former occasions, we doubt whether anything can be found to match the notice of a performance at a concert of Mendelssohn's Concerto in G minor, which, the writer assures us, was played magnificently by the band. "This fine performance created a deep impression," he says, "and we are glad to compliment Mr. — on his admirable accompaniment." We trust that this pianist will give us many more such "accompaniments" to our standard Concertos.

A CONTEMPORARY in a recent notice of a child's book spoke of the letter-press being good and the illustrations bad, remarking, very truly, that it was as essential for readers in the nursery to be kept from coarsely executed pictures, as from coarsely written literature. We are very glad to find that our opinions upon the contents of these juvenile offerings are echoed in critical journals for which we have respect. It has been too much the custom to imagine that ill-drawn illustrations, accompanied by the most contemptible nonsense verses, will delight a child more than pleasing pictures with some refined and simple lines of poetry to describe them; but experience will prove to all who think on the matter that, as in the case of food, we should not think so much of what a child likes as of what is good for it. Nursery songs and juvenile music of all kinds, for example, move onwards with the times, and yet we have a little book now before us, designed to teach children their alphabet, in which the following lines occur:—

O, the Quadrille—there's the music you see,
You can play at home on Piano-forte.

and this "Quadrille" appears on the outside cover, and also in the body of the book, in a staff of four lines, without any bars or time signature, and with the treble clef written in all sorts of places. It may be said that all this can have no effect upon the little people who are learning their alphabet; but it must be remembered that the "verses" are addressed to those who can read; and that if they should endeavour to "play at home on Piano-forte" the

Quadrille as written, they must either imagine that music is written on four lines, without bars, and with a crooked sign at the commencement, or be told by their elders that it is utter nonsense.

SOME time ago, in noticing an invention expressly intended for amateurs to copy printed music, we ventured to suggest that, as far as the copyright of such works is concerned, there can be but little difference between multiplying them publicly and privately. The plea that, in the case of friends supplying each other with copies of pieces or songs, no money passes between them, is by no means a valid one; for unquestionably the copyist steps in between the publisher and the purchaser, and supplies gratuitously what would otherwise, most probably, be bought and paid for. A letter from the "Music Publishers' Association," which appeared in our last number, at once sets the question at rest. In this we are requested to "acquaint the public of the fact that the multiplying of copies, by any means whatever, of copyright music or other works, without the sanction of the owner of the copyright, is a breach of the Copyright Acts, and subjects the offender to an action." The publication of this letter is a proof that although the proprietors of musical copyrights are resolved to defend their property, they do not wish to do so without duly giving notice of their intention; and, as further evidence of their desire to temper justice with mercy, we are also informed that they have abandoned proceedings against two offenders, who may perhaps have erred in ignorance of the law. Every respect is due to an Association acting with such courtesy; and we are glad to find not only that our protest against the practice of copying music was a legal one, but that the evidence of its legality has assumed so definite a form as to place the matter beyond a doubt.

THE *Church of England Temperance Chronicle* is scarcely a journal which our readers would expect us to quote from; but when it is recollected how the physiology of the voice is now occupying the attention of medical as well as musical professors, we may perhaps be excused for yielding to the request of the editor of the above-mentioned periodical to make an extract bearing upon the use of alcoholic beverages by vocalists. "Remembering," says the writer of an article upon stimulants, "that the winter session of our Society has already commenced, and that hundreds of musical evenings will be spent during the same, it may be well to add the words of one whose experience cannot be questioned and which may be most encouraging to those who are always so willing to exert their vocal powers on our behalf. In a letter to myself on the last day of October, Sims Reeves gives his opinion as follows: 'I cannot do better than to endorse every word Sir Garnet has written, and from my own experience I can safely affirm that stimulants are totally unnecessary, and singers generally are much better without them.'" True to his mission, the editor of this Temperance periodical seems resolved to strengthen his case by calling other witnesses from the ranks of the musical profession; for he says, "Can any of our friends supply us with the names of any distinguished singers who are total abstainers?" What the answer to this question may be we cannot say; but we trust that the readers of the *Church of England Temperance Chronicle* will not jump to the conclusion that no vocalist can be a total abstainer unless he has so declared himself to his friends.

CRYSTAL PALACE.

THE three Concerts given in the course of the present month have brought the first part of the Crystal Palace season to a close. Henceforth pantomime will reign supreme, while Mr. Manns wields the *bâton* at Glasgow. At the first Concert which falls under our notice (the 2nd ult.), Gounod's "Redemption" made its triumphal entry at Sydenham. As usual, that remarkable work excited an amount of interest all but unprecedented in our musical annals, the large concert-room of the Palace being filled almost to the last seat. It is a significant sign of the times, and speaks well for the development of musical taste in England, that the power of attracting the public at large, which formerly belonged exclusively to the *prima donna* or the virtuoso, has now been transferred to interesting works of modern growth. It would be unjust to compare the performance at the Crystal Palace with such exceptional renderings as those at Birmingham and, more recently, at the Albert Hall. The Crystal Palace choir is notoriously weak, and on this occasion was not always equal to the very moderate task which the French composer has set it. More satisfactory were the soloists. The names of Mr. Lloyd and Mr. Santley are too familiar in connection with this work to require further mention, and Mrs. Hutchinson fully satisfied those amongst the audience who had not heard Madame Albani. Madame Fasset and Miss Marian Fenna did their best with the minor parts assigned to them. The accompaniments and instrumental movements were throughout excellent. At the second Concert (the 9th ult.) Miss Arma Harkness repeated the success previously attained by her, the pieces selected being M. Saint-Saëns's effective Rondo Capriccioso in A (Op. 28) and a Polonaise by Wieniawski. The tenth Concert of the season (the 16th ult.) was conducted by Mr. F. H. Cowen, whose interesting Symphony in C minor, surnamed the "Scandinavian," formed the principal item of the programme. The work was admirably played and well received by the audience. Miss Emma Barnett on the same occasion gave a refined and accurate rendering of Mendelssohn's Pianoforte Concerto in D minor, to which she added three charming Impromptus for pianoforte alone, by her brother, Mr. J. F. Barnett.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE unprecedented attraction of Gounod's Oratorio "The Redemption," was again manifested at the Albert Hall on the afternoon of Saturday, the 9th ult., when a second performance of the work by the Albert Hall Choral Society was given. The audience was as large as that on the previous occasion, and the work was received with that reverent attention demanded by the character of the music. The principal vocalists were the same as those who appeared on the production of the Oratorio at the Birmingham Festival—Madame Albani, Madame Patey, Mr. E. Lloyd, and Mr. Santley—Miss Edith Santley and Mr. Pyatt lending assistance in the subordinate parts. Increased effect was given to the important orchestral portions of the work by the addition of a number of stringed instruments; and the choir of boys was also largely reinforced, the choruses allotted to the *Celestial Choir* thus gaining an amount of power positively indispensable to the realisation of the composer's intention in so large a space. It is needless again to enlarge upon the exquisite and sympathetic rendering of the solos by singers already so identified with the music; but we may say that the whole of the choruses were sung with precision of tone and perfect unity of feeling, and with that minute attention to the expression of the words which evidenced increased familiarity with the music. All the instrumental movements—especially the March to Calvary, the representation of "Darkness" and the "Earthquake"—were finely played, and produced a profound impression upon the audience. Mr. Joseph Barnby—through whose untiring exertions the Oratorio has been so perfectly placed before a London public—conducted with such steadiness and accuracy as not only to commence the movements, but to preserve them throughout, in the time intended by the composer.

MONDAY AND SATURDAY POPULAR CONCERTS.

THE last evening Concert in November (27th), which we have still briefly to notice, opened with Beethoven's String Quartet in F major, Op. 59 (the first of the famous "Rasoumowski" set), and concluded with Schumann's Pianoforte Quintet in E flat (Op. 44), which, although only recently produced at one of the Saturday Concerts, was none the less welcome on that account, while in both instances it will suffice to add that the executants were Madame Norman-Néruda, MM. Ries, Holländer, and Piatti in the former, and Mdle. Janotha, in conjunction with the same artists, in the latter work. The gifted pianist gave as her solo performance Chopin's Polonaise in F sharp minor (Op. 44), which she played with that admirable *verve* characteristic of the lady's interpretation of the Polish composer. The vociferous applause and inevitable demands for an encore which followed this number were doubtless intensified by the fact of the present being the last appearance of the favourite pianist this season. Another instrumental solo was Madame Norman-Néruda's rendering of a Ballade in G minor for violin by Franz Néruda. Mr. Edward Lloyd, as usual, delighted his audience in songs by Gounod and Schubert. On the following Saturday afternoon (the 2nd ult.), Fräulein Dora Schirmacher was the pianist, and gave a very acceptable, albeit somewhat conventional, interpretation of Beethoven's "Waldstein" Sonata. No fault could be found with the young artist's executive skill, and a more pronounced individuality of style and depth of feeling she will probably develop in her progress. A want of experience in *ensemble* playing (which, however, may have been the result of nervousness) was likewise apparent in the lady's subsequent rendering, in conjunction with Madame Norman-Néruda and Signor Piatti, of Mozart's Pianoforte Trio in E major. The great violoncellist just named played in his best style an Allemande, Largo and Allegro, by Veracini, previously introduced by him at these Concerts. Other numbers in the programme were Schubert's masterly Quintet in C major (Op. 163), played to perfection by Madame Norman-Néruda, MM. Ries, Straus, Pezze and Piatti, and vocal solos, by Cowen and Massenet respectively, assigned to, and fairly well declaimed by, Miss de Fonblanque.

Herr Joachim's first appearance this season, at an earlier period than usual, was a special feature in the Concert of the 4th ult., and called forth the hearty demonstrations of welcome which this eminent and sympathetic artist invariably commands. An interesting programme had, moreover, been provided to mark what is justly looked upon as one of the chief "events" of the season, consisting of Beethoven's (Rasoumowski) Quartet, No. 3, Mendelssohn's Scherzo à Capriccio in F sharp minor for pianoforte alone, Bach's Violin Concerto in A minor, with double quartet accompaniment, and Mendelssohn's Overture in E flat for strings. Herr Joachim, as on previous occasions here, gave a fine interpretation of the solo part of Bach's noble work, one of a set of three of similar scope and purport, emanating presumably for there is no absolute certainty about their date) from a comparatively early period of the master's career. The double quartet was ably sustained by MM. Ries, Pollitzer, Wiener, Zerbini, Straus, Zerbini, jun., Pezze, Reynolds and Piatti. In the rendering of the Rasoumowski Quartet, the leading violinist was supported by MM. Ries, Straus and Piatti—a familiar combination of sterling artists—the same gentlemen, with MM. Pollitzer, Wiener, Zerbini, and Pezze, co-operating in a capital rendering of that stupendous effort of precocious genius, Mendelssohn's Overture, which the composer wrote when a boy of fifteen. Fräulein Dora Schirmacher was again the pianist, and gave a spirited reading of the same composer's Scherzo above mentioned. Songs by Kjerulf and Taubert, and an air from Handel's "Rodelinda," "Thou shalt die," were contributed by Miss Carlotta Elliot, who was much applauded. At the Saturday Concert of the same week (the 9th ult.) Herr Joachim again led in Mozart's well-known String Quartet in C major, No. 6—MM. Ries, Straus, and Piatti completing the party in this, as well as in Beethoven's Quartet in G major (Op. 18, No. 2), with which the Concert concluded. Fräulein Dora Schirmacher, who improves upon further hearing, achieved a decided success in her rendering of

Beethoven's exacting Sonata in A flat (Op. 110), to which she added another piece in response to an encore. A leading feature in the programme was Herr Joachim's classical interpretation of the Adagio from Spohr's Eleventh Violin Concerto and the Caprice in E major by Paganini, which latter had to be repeated. The vocalist was Mr. Abercrombie, who, in an air by Handel and two of Mendelssohn's *Lieder*, displayed a good tenor voice of agreeable *timbre*, which, however, would be greatly improved if the singer could divest it of a somewhat pronounced throatiness.

The second Monday evening of the past month (the 11th ult.) included in its proceedings Mozart's String Quartet in G major, No. 1—the executants being the same as on the previous occasion—and Schubert's Pianoforte Trio in B flat (Op. 99), in which Madame Haas ably sustained the pianoforte part, those assigned to the strings being in the hands of MM. Joachim and Piatti. Solo performances were the lady pianist's characteristic interpretation of Chopin's Impromptu in F sharp major (Op. 36) and Herr Joachim's well-known masterly realisation of Tartini's fantastic Sonata entitled "Il Trillo del Diavolo," with pianoforte accompaniment. A Sarabande and Tambourin by Leclair was added by the great violinist in compliance with an encore. Mr. Santley contributed to the attractions of the programme by singing Sullivan's song "Thou't passing hence" and Schubert's "Erl King," the artist likewise submitting to the encore-tax. On the following Saturday afternoon (the 16th ult.) the programme was constituted as follows: Beethoven's String Quartet in D major (Op. 18, No. 2), the same composer's Pianoforte Trio in B flat (Op. 97), Chopin's Pianoforte Sonata in B minor (Op. 58), and Spohr's Duo Concertante in D minor (Op. 39) for two violins, the latter falling to the share of MM. Joachim and Straus, who also, in conjunction with MM. Ries and Piatti, formed the quartet party; Herr Pachmann (who was the pianist on this occasion), with MM. Joachim and Piatti, joining in the performance of the Trio. Miss Santley was the vocalist.

Herr Pachmann again presided at the pianoforte on the succeeding Monday (the 18th ult.), and created a veritable *furor* by his masterly interpretation of six Etudes from Op. 10 and Op. 25 by Chopin, a composer with whose idiosyncracies this artist appears to be emphatically *en rapport*. His phrasing is most delicate yet distinct, while the general refinement of his style has a decided claim to more than ordinary individuality. The Russian pianist also played the pianoforte part in Mozart's Quartet in G minor, in conjunction with MM. Joachim, Straus, and Piatti. Herr Joachim delighted his hearers with Spohr's Barcarole and Scherzo for violin solo, the Concert also including a capital rendering, on the part of the violinist just named and MM. Ries, Straus and Piatti, of Beethoven's Quartet in F minor (Op. 95). Miss Santley sang, with much grace and refinement, songs by Miss M. V. White, gaining hearty and well-merited applause.

Another Saturday afternoon Concert was announced to take place previous to the adjournment over Christmas, after which the performances will be resumed on the 6th inst.

MADAME SAINTON-DOLBY'S ACADEMY.

THE pupils of this Academy gave their last Concert for the year in Steinway Hall, on the 14th ult., and attracted, as usual, a goodly gathering of friends and well-wishers. Four young ladies made a *début* on the occasion, but of these, two—Miss Fyffe Duff and Miss Scott—were amateurs, whose efforts had no public interest. Turning to the others, it is a duty to compliment Miss Marianne Walton and Miss Mary Willis upon a promising commencement of their public career. What the end may be rests, to some extent, with themselves, but it is clear that they have already profited much by the able teaching of their instructress. Among the students more or less familiar at these Concerts were Miss Florence Wallis, Miss Lord, Miss Killik and Miss Amy Carter, all of whom had prominent work to do, and gave satisfactory evidence of progress. Miss Wallis pleased greatly by her refined and artistic rendering of Mozart's "L'Addio," and Miss Lord showed much capacity of expression in

Gounod's "There is a green hill." Miss Killik was asked to repeat her teacher's "I cannot forget"—a compliment to the singer as well as the song; and Miss Carter, in two songs by Schubert, "My resting place" and "The Post," confirmed the favourable impression made on former occasions by her good contralto voice and general artistic capacity. This young lady has the means of making way in her profession, and should begin to do so forthwith. The former pupils who took part in the Concert were Miss Adela Vernon—encored in a song by Jensen—and Miss Hilda Coward, whose bright voice and attractive style are always welcome. Several concerted pieces for female voices were sung by the students under M. Sainton's able direction; the proceedings being further varied by Mr. Arnold (pupil of M. Sainton), who played in capital style some Spanish Dances arranged for violin by Sarasate. Mr. Leipold was at the pianoforte.

ROYAL ACADEMY OF MUSIC.

AN Orchestral Concert was given by the students of this institution on the 15th ult., at St. James's Hall, when two works of importance gave evidence of the progress of the pupils in composition, the first a "Concertstück" for pianoforte and orchestra, by Charles S. Macpherson, and the second a setting of the 137th Psalm, for soprano solo, chorus, orchestra and organ, by Mr. F. K. Hattersley (Balfie Scholar). The "Concertstück," the pianoforte part of which was played by the composer, exhibits much inventive power, the passages for the principal instrument being well woven in with the orchestra; and Mr. Hattersley's Psalm is written not only with a due appreciation of the character of the text, but with a more intimate knowledge of the effect of combined voices and instruments than might be expected of a student, the soprano solo, too (excellently sung by Miss Thudichum), being admirably expressive of the words. Brahms's new Pianoforte Concerto was divided between Miss Margaret Glyde and Miss Annie Mukle, two movements being assigned to each. Both pupils displayed talents in this difficult task which would do honour to pianists who have grown out of a music-school, and the warm applause they received was indeed fairly deserved. Amongst the vocal pieces, mention must be made of the excellent rendering of Weber's song, "O Araby," by Miss Alexandra Ehrenberg; and in Handel's "Ode for St. Cecilia's Day," which occupied the whole of what may be termed the second part of the Concert, the choral power of the Academy was shown to the utmost advantage, the solos being sung by Miss Kate Hardy, Miss Thudichum, Mr. Courtice Pounds and Mr. Dyved Lewis. An important feature in the Ode was the performance of a very clever additional organ accompaniment by Mr. W. Sewell (Novello Scholar). The Concert, which was in every respect highly successful, was conducted by Mr. William Shakespeare with his accustomed earnestness and precision.

MR. WILLING'S CHOIR.

It was inevitable that attempts would speedily be made to fill the gap occasioned by the death of the Sacred Harmonic Society, and we shall soon have two new bodies in place of the old one lost. Mr. Willing's Choir is first in the field, its opening Concert having been given in St. James's Hall on the 12th ult. We accord a hearty welcome to the young institution, and wish it "long continuance and increasing," provided the career worthily entered upon be continued in the same spirit. As is our feeling, so is that, we believe, of the musical public generally. Whatever faults English music-lovers may have, they are at least generous; always ready to encourage honest endeavour and give it a fair field. If, therefore, Mr. Willing's Choir should fail—*absit omen*—it may do so because there are too many candidates for public favour, but not by reason of indisposition to encourage its efforts. True, the audience at the opening Concert was rather thin; on the other hand, the weather made a dead set against success, and time is needed for busy London to become conscious of the fact that a new thing has arisen in its midst. Mr. Willing—whose self-transfer from the organ desk to the conductor's seat needs no apology—has now, or will soon have, the command of sufficient executive means. His orchestra,

led by Mr. Carrodus, includes over sixty performers, all of whom are, we believe, of English birth, and, we know, of excellent capacity. The chorus numbers 150 voices, and includes many amateurs who belonged to the defunct society. Its qualities, therefore, are undeniable, but the number must be increased if the orchestra is to be properly balanced, and there is need for greater refinement of execution. A notion too largely prevails that chorus-singing in oratorio is more an affair of lungs than vocal skill. We are not surprised at the fact, seeing how we pride ourselves upon numbers and power in connection with this class of music. Amateurs, however, who have heard continental performances like those given at the recent Brussels Festival, recognise something better than mere force in the studiously varied expression and great delicacy which give to oratorios a new meaning and charm. Let us trust that Mr. Willing will educate his choir for chorus-singing with as much care as though they had to do with part-songs, and that he will insist upon a refined reading of all music in hand.

The programme opened with Handel's "Acis and Galatea," which was given with the additional accompaniments provided—rather in excess, some may think—by Sir Michael Costa. A series of accidents, against which no foresight could guard, damaged the rendering of Handel's charming Serenata. Mr. Lloyd, who had been announced to take the important part of *Acis*, was unwell, and could not attend. In his place appeared Mr. Frank Boyle, who completely broke down, left the platform, and handed his music over to the second tenor, Mr. Albert James. Mr. Boyle was decidedly out of voice, and matters were not improved by an awkward *contretemps* in his first song. As a natural result, when "Love in her eyes" came, his means failed him altogether. Some of the *Acis* music had to be omitted, but Mr. James did good service in the remainder, and obtained liberal applause for his readiness. The other soloists were Madame Marie Roze and Mr. Bridson. Of these, the lady showed but little acquaintance with the traditions of her part. Mr. Bridson, on the other hand, sang well, and made a "hit" with "O ruddier than the cherry." The chorus, as will have been gathered from previous remarks, lacked the delicacy and varied expression demanded by the music.

After the Serenata came Gade's "Psyche," composed for the late Birmingham Festival and presented to a London audience for the first time on this occasion. Our opinion of the work was so fully and decidedly expressed in connection with its Birmingham performance that there is no need to go over the same ground now. Nor are we called upon, as among those who account "Psyche" a beautiful thing, to combat a host of adverse opinions. On the merits of the Cantata there is substantial agreement, criticism in a few quarters being cool or hostile only because Herr Gade has not written according to the canons of the "advanced" school. This, let us say, is unreasonable. The advanced school may have extraordinary merits—which are not now in question—but a composer attached to the classic forms of his art is surely at liberty to exemplify them without cause of offence. There would be greater justice in urging that, delightful as is each number of the work both in a constructive and illustrative sense, it lacks sufficient contrast. The future of "Psyche" will, however, be little affected thereby, so great is its melodic charm and so highly finished its workmanship. Of the performance we can speak with some favour. M^{me}. Marie Roze, as *Psyche*, displayed the qualities which served her well at Birmingham; Miss Coward, Miss Rosse and Mr. Albert James sang the concerted music of the *Zephyr* and *Genii* admirably, while Mr. F. King sustained the arduous part of *Eros* in a manner that won general approval. The chorus had obviously been well prepared for the work they had to do; but the band would have gained much in finesse and refinement by another careful rehearsal. Drawbacks, nevertheless, were slight; the audience had "Psyche" fairly put before them, and the Cantata was a success, many numbers being received with frank applause, notwithstanding that the extreme length of the Concert must have tended to weariness long before the end arrived. Mr. Willing conducted steadily and well, at the same time copying the mannerisms of Sir Michael Costa with amusing fidelity to the original.

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HIGHBURY PHILHARMONIC SOCIETY.

THE present season of this now flourishing Society was inaugurated on November 27 by a performance of Gade's new Cantata, "Psyche." It was a bold undertaking on the part of an Association consisting mainly, if not exclusively, of amateurs both in the choir and orchestra, to attempt a work which on its production at the recent Birmingham Festival was supported by the highest professional aid; but Dr. Bridge, the able and energetic Conductor of the Society, had not miscalculated the powers of the forces under his command, and the result was a success, which—due allowance being made for the roughness of the orchestra and an occasional want of decision in the attack of the choir—reflected much credit upon all concerned. The choruses were sung throughout both with precision and dramatic effect, the good training of the Conductor being very apparent, as well as the commendable anxiety of every member of the choir to do justice to his teaching. Miss Marian Williams, to whom was entrusted the trying music of *Psyche*, sang nervously at first, but afterwards gained confidence and created a marked effect upon the audience. Mrs. Bradshaw McKay deserves the warmest praise for her rendering of the music of *Proserpine*, and Mrs. W. W. Burkinyoung and Miss Evelyn Gibson were thoroughly efficient in the trios for *Zephyr* and *Genii*. Mr. J. Bridson had evidently made a study of the part of *Eros*, and a good word must also be given for Mr. W. E. Smithett, who lent efficient aid in the trios already mentioned. The work was listened to with the deepest interest throughout; and at its conclusion the spontaneous marks of approbation from a crowded audience sufficiently proved how thoroughly the music had been appreciated. The second part of the programme commenced with an Overture, in F minor, by the late Sir John Goss, composed in 1825 for the London Philharmonic Society. The resuscitation of this excellently written and truly artistic composition at the recent Chester Festival, under the direction of Mr. Joseph C. Bridge, Organist of the cathedral, may be accepted as a hopeful sign of the times, and its performance on the present occasion was cordially welcomed by all who cling to the long-accepted forms of the great masters. The miscellaneous selection also included Gounod's "Ave Maria" (exceedingly well sung by Mrs. Burkinyoung), a promising Minuet and Trio by Mr. F. C. Woods, and the March and Chorus from "Tannhäuser." The Concert was conducted, with his usual skill and judgment, by Dr. Bridge.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

DURING the past term a series of five Chamber Concerts has been given on Wednesday evenings. These "Popular" Concerts were first organised in the Lent Term of 1876, and since then it has been usual to give a series of five or six Concerts during each of the two Winter Terms. The last series has been well attended. A very large portion of its success is due to Mr. R. Gompertz, the resident violinist, whose thoroughly artistic playing makes him an acquisition, such as few provincial towns are able to boast. Among the works performed may be specified Mr. Hubert Parry's Trio in E minor, played by Messrs. C. V. Stanford, R. Gompertz and C. Ould, on October 25; Mendelssohn's Trio in C minor, on November 8, when the pianoforte part was played by Mlle. Marie Würm; Schumann's Quartet in E flat, Op. 47, played on November 15 by Mr. J. A. Fuller-Maitland, Rev. F. Hudson, Mr. R. Gompertz and Rev. P. Hudson; Brahms's Quintet in F minor, Op. 34, and String Sextet in B flat, Op. 18, played on November 22.

The Choral and Orchestral Concert on the 2nd ult. was, according to the usual practice of the Society in its Michaelmas Term Concert, devoted chiefly to works of the older schools. The programme opened with Handel's Sixth Concerto for stringed instruments (in G minor). The orchestra was composed of the band that had been engaged for the performance of "Ajax" during the latter portion of the week, reinforced by amateurs. The remainder of the first part consisted of the Kyrie, Gloria and Credo from Palestrina's "Missa Papae Marcelli," and J. S. Bach's Cantata (written for the first Sunday after

Easter) "Hold in remembrance Jesus Christ." It argued some boldness in the Society to attempt the production of two works of such importance and difficulty after only one term's practice; and that more practice might have been bestowed on them with advantage is a proposition that hardly needs to be stated. Still the performance was anything but discreditable. In winding its way through the curiously wrought web of Palestrina's unaccompanied six-part harmony, the intonation of the chorus was good, and the drop in pitch from the beginning of the Kyrie to the end of the Credo was less than a tone—a comparatively commendable result. The chief defect noticeable was an imperfect balance between the parts, a defect which, considering the peculiar constitution of the body of voices for which Palestrina wrote, it must always be difficult for modern choirs to avoid. The Quartet "Crucifixus" was sung by Miss Amy Aylward, Mrs. Dunn, Mr. W. A. J. Ford, and Mr. Herbert Thorndike. The Cantata of Bach was advertised on the programme as then performed for the first time in England. It deserves to be widely known. The number just before the final choral—an "Aria," which is really a dramatic dialogue between the basses tutti and the other three parts of the chorus—shows the composer at his grandest height. The incidental recitatives were sung by Mrs. Dunn, and the beautiful but difficult tenor solo "My Jesus hath arisen" was given with much taste by Mr. W. A. J. Ford.

The second part of the programme comprised a Symphony in D by P. E. Bach; Beethoven's Scena "Ah, perfido," sung by Miss Amy Aylward, whose performance was highly appreciated; and Stanford's Hymn (Op. 16) for baritone solo and chorus, "Awake, my heart." The last mentioned work was written for the London Church Choir Association in 1881. The accompaniment, originally written for organ, was scored for orchestra for the present occasion. It is a melodious and vigorous work, and is likely to become popular. The baritone solo was very effective in the hands of Mr. Thorndike.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MORE material cares and preparations connected with the Christmas Festival would seem to have interfered with the activity of our musical caterers in the early part of December, which was comparatively barren of interest for the more educated class of music-lovers, but Christmas itself was ushered in as usual with musical honours, including of course the time-honoured and indispensable performance of "The Messiah." Of the earlier events of the month the most important were the second of Messrs. Harrison's and the third of Mr. Stratton's serial Concerts, both "popular" in title and in fact, but with a difference which will be understood from their respective programmes. Before referring more particularly to these Concerts, however, a few words are due to the second of Mr. Stockley's orchestral performances which took place on November 30, too late for notice in my last.

The special feature of this Concert was Spohr's fourth Symphony "Die weihe der Töne," miscalled in English "The Power of Sound," which was given on this occasion for the second time in Birmingham. The performance on the whole was a very creditable one, wanting in parts a little more delicacy and refinement, but altogether irreproachable in spirit and balance of tone. The novelties of the Concert were Weber's melodious Clarinet Concerto in F minor, No. 1 (Op. 73), written in 1811 for the famous Bavarian clarinetist, Heinrich Barmann, and the "Sylvia" Ballet Suite for orchestra of Leo Delibes, the composer of "Le roi l'a dit." In the former work, which presents a somewhat unusual instrumental combination, the soloist was Mr. Pountney, who acquitted himself with great skill and effect. The Ballet Suite greatly delighted the audience by its picturesqueness, tunefulness, and piquant orchestration, and the graceful Scherzo scored for the strings *fizzicato*, with short colouring phrases for the wind instruments, pleased so much that the audience would fain have had it repeated. The vocalists were Mlle. Avigliana and Mr. Maas.

At Mr. Stratton's Chamber Concert on the 4th the novelty of the evening was a String Quartet in B flat.

Op. 15, by Mr. Ebenezer Prout. Although composed in great part as far back as 1876, the quartet may fairly claim to rank as a new work, the slow movement having been written in 1880, and the entire composition revised last year. Although built to some extent upon the Haydn model, it reflects, in parts, the influence rather of Schumann than of Haydn, and is decidedly modern in spirit. It is an admirable example of quartet writing—graceful and characteristic in themes, symmetrical in form, and ingenious and masterly in the working out. Of the four movements of which it is composed, the most striking and original is the Scherzo, with its attendant trio, which was warmly applauded. Its performance by Messrs. Ward, Griffin, Abbott, and Owen was praiseworthy. Other items of interest were Beethoven's G major Sonata for pianoforte and violin (Op. 30, No. 3); Sterndale Bennett's Pianoforte Suite (Op. 28), in which Mr. Troman favourably impressed the audience by the vigour and articulateness of his playing; Schumann's E flat Quartet for piano and strings, which was by no means faultlessly rendered; and Beethoven's much neglected String Quintet in C major (Op. 29).

Messrs. Harrison's Concert on the following night attracted, as usual, an overflowing audience to the Town Hall, though there was not much of real musical interest in the programme. The performers were Madame Albani, Madame Patey, Mr. Edward Lloyd, Mr. Frederic King, and Signor Foli, vocalists; and Herr Joachim, violin; Mr. R. Rickard, pianoforte; Mr. Stimpson, organ, and Mr. Zerbini, accompanist, in the instrumental department.

The Amateur Harmonic Association gave an interesting subscription concert on the 19th, at which the principal features were Mendelssohn's Forty-third Psalm, Mozart's "Ave Verum," Spohr's Eighth Psalm, and two movements from Max Bruch's Violin Concerto. The principals were Miss Clara Samuëll and Mr. Bridson, vocalists, and Mr. F. Ward, solo violin, and the choir, composed of the Association, under Mr. Stockley's direction, numbered 120 voices.

The Festival Choral Society's annual Christmas performance of the "Messiah" took place on the 26th, with Miss Samuëll, Miss Helen D'Alton, Mr. Vernon Rigby, and Mr. Bridson as principal vocalists, and on the following evening the Philharmonic Union gave Hiller's "Song of Victory," Macfarren's "May Day," and a miscellaneous selection with Miss Anna Williams and Signor Foli as principals, and Dr. Swinnerton Heap conducting.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

MUSICAL events here have been so crowded together during the last month that they have grievously interfered with each other. Bristol is not such a large place but that every one knows of certain definite musical fixtures which remain the same year after year, and it would be to their mutual advantage if the promoters of incidental Concerts would take these fixtures into consideration when arranging their own entertainments.

The Popular Concert on the 4th ult. was almost the only important one which had the field to itself, but the programme was not as interesting as usual, and the attendance was not large. Schumann's Symphony in D minor was the principal feature, and went fairly well. Mr. Carrington (leader) made his first appearance here as a solo violinist, in a rather dreary Caprice by Vieuxtemps; and Miss L. Phillips, a Bath lady, sang three songs in a finished style, giving so much satisfaction as to be engaged again for the following Concert.

On Wednesday, the 6th ult., a Concert was given at the Victoria Rooms in aid of the fund for paying off the debt on the Clifton College Chapel organ. Herr Joachim, Signor Piatti, and Miss Miller were the instrumentalists, and Miss Santley the vocalist. With such names as these on the programme it is scarcely necessary to say that the Concert was a success.

On Thursday, the 7th ult., the first of the three annual Advent Services in the Cathedral took place. The Anthem was Mendelssohn's "Come, let us sing," in which the solos were taken by members of the choir—the Rev. Precentor Mann conducting, and Mr. Riseley being at the organ. The Voluntary Choir, which augments the

Cathedral Choir on these occasions, numbers 250, and has been working under Mr. Riseley for some months past. The tone is excellent, but the want of space in the choir of the Cathedral obliges a division of the voices, which considerably detracts from the general effect. This was the case both on the 7th and on the 14th ult., when the Anthem was "God, Thou art great" (Spohr); but at the third service (which takes place too late to be reported in this letter) the choir and full orchestra are concentrated in the nave—a far more favourable position. The service on that evening will consist of Spohr's great work, "The Last Judgment."

Mrs. Viner-Pomeroy's second Chamber Concert took place on the 14th ult., and the unfortunate coincidence with the Cathedral Service caused the audience to be even smaller than at the first one. Messrs. H. Holmes, Rice, W. H. Hill, J. Pomeroy, and Mrs. Viner-Pomeroy were the executants, as before, and the programme consisted of the Quartet in B flat (Mozart), Concerto for piano in D minor, with quartet accompaniment (J. S. Bach), Romance for violoncello solo (Rosenhain), and the Quartet in G major (Beethoven).

The last Popular Concert, on the 18th ult., clashed with two other musical events, a Christmas Carol Concert by members of the Festival Choir at the Victoria Rooms, and the Christmas Concert at Clifton College, both of which drew away many regular attendants at the Popular Concerts. The audience, notwithstanding, was larger than usual—partly, no doubt, owing to a rumour which has lately caused consternation both in Bristol and Clifton—i.e., that Mr. Riseley had been offered, and had accepted, a lucrative appointment elsewhere. The latter part of this report was contradicted by the announcement, on the programme of the 18th, that the Popular Concerts would be resumed on October 1, 1883, but it has certainly done Bristol some service in awakening her to a sense of the loss she would sustain in any such acceptance on the part of her most distinguished musician and conductor.

The programme of the last Concert was an exceptionally good one, embracing two such important compositions as Mendelssohn's "Hymn of Praise" and Mr. Villiers Stanford's symphonic Serenade (conducted by the composer), as well as several other works of considerable consequence, of which space forbids particular mention. Appended to the programme was a list of the principal works performed by Mr. Riseley's band from 1877 to 1882, thus appropriately ending a season which musically, if not financially, stands considerably higher than any of the foregoing ones.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE second Bradford Subscription Concert for this season, was given on November 24, the programme consisting of chamber and vocal music. Madame Norman-Néruda was the solo violinist, and played the Romanza and Scherzo from Franz Ries' Suite in F in a masterly manner, and also took the violin part in Schumann's Sonata in A minor for violin and pianoforte. Mr. Charles Hallé playing the latter instrument. Signor Piatti introduced Porpora's Sonata in F for the violoncello—a work which, though interpreted with wonderful intelligence and skill, appeared somewhat uninteresting on a first hearing. Miss Clara Samuëll contributed three songs, and, notwithstanding an attack of hoarseness, was entirely successful in pleasing those present. Herren Straus, Speelman, Bernhardt, and Neuirth were the other artists; and the other chief items in the programme were Beethoven's String Quintet in C, and Schubert's Piano Quintet in A, the latter of which was not only more successfully rendered, but also, as might be expected, much more to the taste of the audience.

The interest with which the production of a maiden work by Dr. Creser (the Organist of the Leeds Parish Church and the Conductor of the Leeds Choral Society) was regarded by his fellow townsmen, was evinced by the large audience present at the Leeds Assembly Rooms on November 28, when a first performance was given. The libretto, which is very well arranged, is founded on the story of Eudora, a maiden of Scio, who amidst the revelry

of the marriage-day, is carried off by pirates, after seeing her lover slain, but in revenge fires the vessel, in which pirates and captives alike all perish. The work is entitled "Eudora, a dramatic Idyl," and consists of some sixteen numbers. The Overture was played from MSS. and does not appear in the published edition: it is of the type now generally adopted, introducing several subjects which occur in the work, and especially the theme of No. 12, of which excellent use is made. The first chorus opens with men's voices, followed by a subject for female voices, and concludes with the first subject harmonised—not too successfully—for full choir. After a short unaccompanied chorus is introduced an air for soprano, with a simple but pleasing theme; the effect, however, of the last note of the solo—on the major third of the key-note—being at once followed by the minor third on the strings, is by no means pleasing. No. 4 is a vigorous Bridal Chorus, in which some clever modulation appears. It is followed by a recitative and air for tenor, which is one of the best numbers in the work, the principal subject, in D major, being of a very bold and attractive nature, though the effect is somewhat marred by a weak concluding passage. An intermezzo precedes No. 6, unaccompanied chorus, in which the soprano part is so elaborated that the others sink into the insignificance of a mere accompaniment. Here again modulation is freely resorted to. No. 7 is an uninteresting arietta for contralto. No. 8 a characteristic Bacchanal chorus for men's voices, with perhaps only one serious fault, that of being too high in pitch for the voices. Nos. 9 and 10 contain nothing remarkable, but No. 11 is a tuneful duet for soprano and tenor, and No. 12 an exceedingly taking chorus of pirates, with a vigorous subject. After No. 13, chorus for female voices, comes a very difficult recitative and air for baritone, in which the instrumentation is excellent. The Finale is weak on the whole: the numerous unison passages are not effective and the subject is not a good one. The work contains a good deal of pleasing and scholarly writing, but is open throughout to the charge of being written too high for the voices, especially in the choruses for tenors and basses (as was painfully evident on its first performance). The frequent modulations to which Dr. Creser resorts are on the whole not unpleasing, though some will be found difficult of execution by an ordinary chorus. The composer was loudly applauded at the conclusion of the work, and deserves to be congratulated upon the promise shown in his first important contribution to English music. At the same Concert Cowen's Birmingham work—"The Language of the Flowers"—was fairly well played by the band, and Mrs. Ash, an amateur whose singing would disgrace no professional artist, earned rounds of applause by a splendid rendering of Rossini's "Bel Raggio" ("Semiramide") and Meyerbeer's "Nobil Signor" ("Les Huguenots").

Mr. Midgley's first Chamber Concert at the Bradford Church Institute on the 8th ult. was poorly attended, notwithstanding the really excellent programme selected. The artists were Herr Straus (violin), Mr. J. Drake (viola), Mr. H. Smith (cello), Herr Neuwirth (contra-basso), and Mr. Midgley (piano); and the programme included Beethoven's Sonata in A minor for piano and violin, Goetz' Quintet in C minor, Bennett's "Maid of Orleans" Sonata, Spohr's Violin Barcarole, and Hummel's Quintet in D minor: all of these selections were performed with commendable taste, and especially the first, third and fourth items. We hope to see a much larger audience at Mr. Midgley's next Concert.

At the second Leeds Chamber Concert on the 12th ult., there was a marked improvement in the attendance, a fact which may be taken as indicating that there is now an increasing interest being shown in classical music in a district where, until lately, such concerts as the one under notice have almost always been poorly patronised. The executants engaged were Herr Holländer and Mr. J. W. Acomb (violin), Mr. W. H. Hill (viola), Mr. Charles Ould (cello), Mr. Alfred Broughton (solo pianist), and Mrs. Ash (vocalist). Schubert's String Quartet in A minor, and Schumann's Piano Quintet in E flat were the artistic triumphs of the evening, but Mrs. Ash's rendering of Mozart's great aria from "Il Seraglio," Mr. Broughton's execution of Beethoven's E flat Sonata (Op. 27, No. 1),

and particularly Herr Holländer's violin solos—Wien-iawski's "Legende" and "Capriccio"—certainly deserve special mention.

During the latter part of the month we have had more than the usual number of performances of the great Christmas Oratorio, Handel's "Messiah," but space will not permit us to give details of them.

Handel's "Judas Maccabæus" was given by the Pudsey (Leeds) Choral Union on the 3rd ult., and also by the Mosley (Leeds) Harmonic Society on the 17th ult.

A meeting of guarantors to the Leeds Musical Festival of 1883, was held on the 4th ult., at which the Provisional Committee submitted their report. In this it was stated that Dr. Macfarren had almost finished his new work, "King David": and that Mr. Joseph Barnby's "Ninety-seventh psalm" ("The Lord is King") was also approaching completion. Signor Verdi and Herr Niels Gade had been solicited to write new works, but had both declined on the score of want of time: Herr Raff had consented also to produce his new Oratorio, "The End of the World," under his own supervision at the next Leeds Festival, but his sudden death unfortunately caused the negotiations to be dropped: there is yet, however, a probability that the work may be heard. Mr. Frederic Clay is also engaged upon his new Cantata, "Sardanapalus"; in addition to these the committee have had offers of various other works. At the same meeting it was decided to set apart one-fourth of the profits from the forthcoming Musical Festival, to be retained as a reserve fund for future festivals, the remainder to be given, as on previous occasions, to the Leeds Medical Charities.

MUSIC AT CAMBRIDGE.

WHEN penny papers and the electric telegraph had been sometime busy in their work, it astonished the self-satisfied Londoner to be told that the provincial press, rather than the *Times*, was the political guide in Britain. We still flatter ourselves here, that in all matters connected with art we are oracles, and that as London is becoming more and more a musical centre in Europe itself, it would be an excess of condescension to notice the musical opinion of the provinces. But somehow, new musical works of importance come to us from the provinces; and meantime there is a great sameness in the routine and in the programmes of London Concerts. An over-confidence in our superiority, or an easier success due to the immensity of the population, may have made us callous to higher considerations; there being always one very necessary consideration concert-givers are obliged to regard. In University towns, like Oxford and Cambridge, there is, independently of the townsfolk, a special element, which may perhaps be as ready to patronise Mr. W. S. Gilbert as Sophocles; and would listen with equal pleasure to Offenbach and Palestrina. But in its corporate capacity, it is an element which, under fair conditions, might have an influence on art, that in respect to unity of purpose could not be equalled, in an overgrown and fluctuating population like that of the metropolis. It is only quite recently that the serious study of music has become a feature at the Universities, and already the results are most promising. We have two composers, Mr. Villiers Stanford and Mr. Hubert Parry, who may be said to have issued from their respective universities, if not colleges. There are other names, not yet so well known, which sooner or later must come to the front. We have before us a copy of the "proceedings in music" at the University of Cambridge. In that document are detailed the necessary requirements and qualifications for the admission of candidates for Degrees in Music. At present the art is still treated rather as an outsider; and the disadvantage must continue, until the condition of residency in the case both of professors and students is strictly enforced. The existing connection of music with the University seems to reside in the circumstance, that amongst the special subjects an advanced student is at liberty to select for examination, is music. It is not the music school that is wanted at a university. Royal Colleges, or Royal Academies, will answer better all technical purposes. In music, as in general education at a university, the advantage to be gained is not so much the absolute knowledge acquired as in living in an atmo-

sphere of learning. From the universities there should radiate a spirit and a charm, not likely to be indigenous to music schools, open to both sexes and to all comers. In regard to church music, the college chapels at Oxford and Cambridge can and do emulate the good work of the cathedrals in former centuries. It is the only practical form in which efforts of that nature are likely to be concentrated in our day, when cathedral towns have many of them become road-side stations, and are outside the eddy, if not of modern thought, of the active world from which so many of the students of the universities come and return to. The study of church music inclines the student towards the more serious forms of composition in general, and we see its effect in the programmes of the Cambridge University Musical Society. With all our wealth of concert-giving in London, we have to take the train to Cambridge to hear Handel's Concerto Grosso No. 6, in G minor, for stringed instruments, or a symphony by Emmanuel Bach, sometimes credited with being the creator of the modern sonata. These less commonly heard compositions were given at the Society's concert at the Guildhall, Cambridge, on the evening of the 6th ult., under the direction of Mr. Villiers Stanford. A full report of the Concert will be found in another column. In regard to the merits of orchestra and singers we have only to add our mite of formal praise; and the same oblation would willingly be tendered to the organ, had the instrument half the power it possesses, or were the dimensions of the room quadrupled. It is the great vice of English musical taste at the present day to allow the *finesse* of the orchestra, and what expression there may be in the choral singing, to be overborne by a bellowing organ. At Cambridge, during the first week of December, they seem to have held a small festival. On the same day that the Concert took place, the last of a series of four performances of the "Ajax" of Sophocles, in the original tongue, was given at St. Andrew's Hall, now converted into a theatre, and further transformed for the occasion by the addition of an accurately-designed proscenium, a Thymele, and other accessories of the ancient Greek stage. The following particulars are worth quoting from the bills as a record of an event indirectly interesting to musicians as well as to students of the classics:—

The incidental music, written by Professor MACFARREN, is produced under the direction of C. V. STANFORD, M.A., Trinity College. The scenery and proscenium painted by Mr. JOHN O'CONNOR, from original authorities. The stage-management, costumes, and properties have been entrusted to CHARLES WALDSTEIN, M.A., King's College. The Chorus trained by E. S. THOMPSON, M.A., Christ's College, and C. V. STANFORD, M.A., Trinity College. The dresses, armour, etc., by MM. VINCENT BARTHE and LABHART, of London.

CHARACTERS.

Ajax	Mr. J. K. STEPHEN, King's College.
Odysseus	Mr. R. W. WHITE-THOMSON, King's College.
Teucer	Mr. H. J. C. CUST, Trinity College.
Agamemnon	Mr. H. J. FORD, Clare College.
Menelaus	Mr. E. IMPEY, King's College.
Paidagogos	Mr. F. PREVOR, Trinity College.
Euryaces	Master S. PEECE.
Messenger	Mr. A. HAMILTON SMITH, Trinity College.
Chief of the Chorus	Mr. A. C. BENSON, King's College.
Athene	Mr. E. A. GARDNER, Caius College.
Tecmessa	Mr. A. R. MACKLIN, Caius College.

Chorus of Salaminian Sailors:

Messrs. H. B. FOWLER, C. M. BROCHNER, Jesus College; W. H. KYNASTON, St. John's College; E. H. STEUART, W. H. STABLES, C. T. MUSGRAVE, N. G. LATHAM, Trinity College; H. S. COOPER, A. HARRISON, Christ's College; J. C. POWELL, K. MARSHALL, W. A. J. FORD, P. A. THOMAS, A. SOMERVELL, King's College.

Attendants, Herald, etc.:

Messrs. L. CUST, H. V. MACNAUGHTEN, H. B. SMITH, and H. F. W. TATHAM, Trinity College.

SCENERY:

Scene I. Shore of the Hellespont: the Grecian Camp before Troy.
Scene II. A desolate place on the shore near the Grecian Camp.

Stage Manager - - CHARLES WALDSTEIN, M.A., King's College.

The scenery, costumes, accessories, and the performance have been universally and deservedly applauded; and one need not be a Porson to enjoy the multitude of new as well as revived impressions inspired by such a representation. Setting aside the scholastic advantages to young or old, a more frequent performance of Greek dramas with all the luxury of scenic and musical auxiliaries would, sooner or later, influence the national artistic taste through the medium of aspiring dramatists and composers who

are ever on the watch for new suggestions. The Opera itself owes its origin to revivals somewhat similar. The objection that "all that" has been tried and is done with, and that people are more interested in "Little Buttercups," and in "Four-and-twenty peers all in a row," than in long-winded declamations from protagonist or chorus, and so forth, is not quite to the point, as far as music is concerned at least. In witnessing a Greek play, the musician would not view it as a subject for direct imitation. To him the woes of *Tecmessa* would suggest no specific musical delineation. The scenery of the Troad would to him be like any other blue outline of distant promontory, tawny shore, or purple sea. But somehow—and could he tell us how, there would be an end of it—his music reflects the ethos and atmosphere of period, place, and action; whilst in other respects it is still the music of Glück, or Wagner, or Caccini. The classical scholar and enthusiast cannot himself describe the emotions he experiences on reading a Greek play, any more than Gibbon could explain why he wept in the Colosseum; or more than any of us can analyse our feelings on entering Seville Cathedral, or King's College Chapel at Cambridge. It is the special province of the musician to seize and express the unanalysable; and it is very strange how little will set the machinery of the mill going in a composer's head. A new rhythm, a different accent, will sometimes suffice. Pedagogues at the universities may find that the artistic element they have invoked will react beneficially on scholastic points. It is not given to all composers to comprehend Greek accents and terminations, or even to place the right emphasis on particular words in a Greek line; but the effort to do so may lead to a reform in the pronunciation of Greek in our public schools. To any person musically endowed, it was obvious in the representation of "Ajax" at the Cambridge theatre, that Mr. Stephen who took the part of *Ajax*, and Mr. Macklin, who played *Tecmessa*, either from special training, or some cause or another, pronounced Greek more as we are accustomed to hear it in foreign countries. In their mouths it sounded like a living language. It might be decried as "stagey Greek," but whatever it was, it differed amazingly from the mincing, south country English accent of the schoolboy's Greek. Mr. Stephen's delivery of the lines, where *Ajax* apostrophises the seas and woodlands of his native shore, and the streams of Scamander, was in itself a lesson to those who would treat the unoffending letter *r* as a needless intrusion in an alphabet.

In regard to the music it was the opinion of the best judges at Cambridge, that Dr. Macfarren had been most successful; and all the more so, that he did not affect the archaic, or any special tone-colouring, and wisely made the music subordinate to the main object—the dramatic representation of the play in the original language. Under those circumstances, the choruses did not sound differently—nor was there any reason that they should—from any chorus in unison in English opera; except that in many respects the music was more carefully and intelligently given by the Cambridge undergraduates than it would be by a common stage chorus. The orchestration was simple and effective, and all the more pleasurable that it did not remind us of Mendelssohn, whose setting of the "Antigone" and the "Edipus at Colonus" might have invited imitation. Dr. Macfarren seems to have trusted to his own genius and sympathies, and to have employed a vacation in writing the music to "Ajax" as a *pièce de circonstance*, without intention of affecting the modern-antique, or of making any permanent addition to the musical classics. What Dr. Macfarren can do in the way of tone-colouring we have heard in the chorus of Ishmaelites in unison, in his Oratorio "Joseph." Apart from the Oriental character of the instrumental accompaniment to that chorus, the subject, whether accidentally or no, is a remarkable example of the Greek Phrygian mode; and from its commencing in as it were the octave mode D, and ending on B flat, the inversion of the final, it remains an historical and theoretical curiosity. There was little in the "Ajax" to remind us of anything so interesting; but the mellowness of the music was a pleasing feature in these days of tortuous phrasing, even if the "melos" was more redolent of the London footlights of some years ago than of the Athenian stage.

On the Sunday following the Concert at the Guildhall at Cambridge, and the last representation of "Ajax," we were given the opportunity of attending service in Trinity College Chapel, where Mr. Villiers Stanford officiates as organist. The impressiveness of the mere sight of the surplined throng of students in that beautiful Chapel is too well known to need description, and equally familiar to musicians are the fine diapasons and general merits of the Trinity organ. We heard the instrument to advantage in the overture and introductory numbers to "The Messiah," which were comprised in the anthem, sung and accompanied to perfection. It was also our good fortune to hear part of an Evening Service written by Mr. Hubert Parry, and previously rehearsed in his presence. Mr. Parry's music—as yet in manuscript—somewhat overweights the Anglican ritual, as well as the average capacities of organs and church choirs; but there is no possibility of mistaking the tendency of his music, which is towards the highest level of the compositions of the period.

GOUNOD'S "REDEMPTION" IN NEW YORK.

We have received American papers containing accounts of the first performance of Gounod's "Redemption" in New York, from which we extract the following:—

"Gounod's 'Redemption' was given last evening at Steinway Hall, under the direction of Mr. Theodore Thomas, the occasion being its first production in America. The choruses were sung by a body of 300 singers from the New York chorus, and the soloists were Mrs. E. Aline Osgood, Mrs. A. Hartdegen, Miss Emily Winant, Mr. Franz Remmert, Mr. George Simpson, Mr. Christian Fritsch, Mr. John F. Winch and Mr. Oscar Steins. The orchestra was of Mr. Thomas's selection, and comprised a band of eighty picked performers. The attendance was so numerous as to completely fill the large and small halls, both of which were thrown open in order to accommodate the crowds. The audience was one of the most fashionable and musically intelligent gatherings which has ever been seen in this city on any similar occasion, and the extremely favourable verdict which was passed upon the work could not have come from a more authoritative and competent jury. The work has been so thoroughly described in these columns that it is only necessary now to say that the promises held forth as to its popular and artistic merits were fully realised last evening, and that Gounod's "Redemption" was accepted as a complete and absolute success. We can, at present writing, only briefly refer to the admirable manner in which it was sung by the New York chorus, who in their quality of tone, precision of attack, uniformity of expression, and nice colouring of the music showed marvellous progress as a choral organisation, and stamped the society as worthy of comparison with any vocal body here or abroad. The instrumentalists were also thoroughly efficient and served fully to display the beauties of Gounod's rich and varied orchestration. We can only here give this general indorsement of the performance, chronicling merely the fact that it created a deep and profound impression, such as has not been effected for years by any similar work here. We shall, on another occasion, refer to its interpretation in detail, but it is sufficient at present to say that it was last evening as emphatic a success as it was at Birmingham, so far as the choral and instrumental numbers were concerned, and that the soloists produced an agreeable impression, Mr. Remmert and Mrs. Osgood being particularly good. 'The Redemption' will be repeated by Mr. Thomas shortly, and its popularity with the masses, as well as with the smaller circle of musicians, will undoubtedly be great and permanent."—*New York Herald*, December 7, 1882.

An important addition will be made to the periodical literature of music early in January, when a critical weekly—*The Musical Review*—will be published. The prospectus promises that the new paper will be conducted independently of any party or trade interest, and will be devoted exclusively to the serious and impartial consideration of the art in all its branches. That such a publication, if conducted in such a spirit, will meet a want largely felt by cultured amateurs as well as by artists, is not open to doubt.

THE following letter from the Principal of the Royal Academy of Music will, we are certain, be read with much attention:—"My dear Mr. Wrigley,—You have expressed so much interest in the subject of a letter I addressed to you last March that I will trouble you with an amplification of what I then advanced, in case you may think it desirable, and find opportunity, to give publicity to the same. It has of late been openly stated, in most of the chief towns in England, that the Royal Academy of Music has, during recent years, given no sign of increasing activity, or of power to extend its operations in the furtherance of musical culture. You, your colleagues in the office of local examiner, and I are, I believe, more desirous for the cultivation of music than for the aggrandisement of an institution we all hold in great regard; but I hope to show reasons why the one will be the best means of promoting the other, and to do so, firstly, by refuting the allegation already cited. In 1875 eight-singing classes were established in the Academy, through which every pupil is required to pass; this was a revival truly, but of a matter which had been so long in disuse that the revival had the air of a novelty. In the same year the Public Choral and Orchestral Concerts by the pupils, which previously had never been given in an arena larger than the Hanover Square Rooms, were transferred to St. James's Hall, where they are now attended by audiences of from 1,500 to 2,000 in number, and are thus the means of affording experience of performing in public to the executants, and of making the public acquainted with the working of the institution. In 1876, because the growing number of the pupils could no longer be accommodated in the space occupied by the Academy, the new Concert Room was built at the cost of from £4,000 to £5,000, wherein the weekly choral and orchestral practices are held, as are also the yearly examinations and the monthly Concerts of chamber music. In this year were instituted fortnightly meetings of professors and pupils, whereat the less advanced learners make first essay of their powers between the maturer performances of their elders. A quartet class for the practice of concerted instrumental music was likewise established in 1876, and the operatic class was then first opened for the study of the lyrical drama, and this class gives performances, at least once in every term, that have included the whole or portions of operas by the best masters, and occasional productions of the pupils. The formation of classes for modern languages, the appointment of a professor of acoustics, and the occasional delivery of lectures on this and other subjects connected with music are all incidental to the period in question. The foregoing may perhaps be accepted as proofs of the internal activity of the Academy. As an influence on the musical culture of the nation, separately from its own teaching, the institution has sought to be useful by means of the local examinations of students held at every important centre, wherein the ability of teachers is tested through the practical evidence of their pupils. The scheme has been two years in operation, and though its details may, and doubtless will, be improved, its efficacy thus far is widely acknowledged. Yet graver in its possible results is the metropolitan examination of artists and teachers, which is designed to apply to all branches of practical musicianship such inspection as the universities make of theoretical attainments, and the diploma granted to every successful candidate is a testimony of ability that may in time receive such respect as is paid to a university degree. These two may perhaps be admitted as proof that the exertions of the Academy are not confined within its schoolroom, and that its managing body is not dormant. Secondly, I wish to show that the cultivation of music in England may better be promoted by the institution of which I speak than it can be by any other. It may be because the Academy has had sixty years of experience, during which errors of management have been committed, perceived, and amended, or are in present process of correction—errors to which every new establishment is liable. The Academy may be the best means of promoting musical culture because it has won acknowledgment of its work from Europe and North America, which should and does prompt confidence in its future. It may be the best means because the long roll of names of eminent musicians that

have been nurslings of the Academy is an incentive to students in the school to emulate the distinction of their predecessors. The Academy may be the best means because those of its former scholars who, like yourself, my dear Sir, have received the title of member or associate are jealous of the honour of the kind mother under whose wings their own talent was fostered, and therefore do all they can to advance the interests and secure the permanence of their early home. Many well-wishers of the Royal Academy are inconsiderate enough to say that there is room in England for two great musical seminaries—inconsiderate, I must believe, because the opinion seems not to have been duly balanced. The supposition might have ground were the operations of the Academy circumscribed either by the terms of its Royal Charter or by the policy of its managing body. On the contrary, however, the charter is so elastic in its nature that it allows of the expansion of the Academy's doings in any and every direction that may advance the art of music. The Committee are anxious to avail themselves of this elasticity in every possible manner, and they have officially signified such wish to his Royal Highness the Prince of Wales, and previously to the Lords of the Privy Council. One establishment holding the confidence of the musical profession is likelier to labour with good effect than two, which would contend for public support and might spend those energies in factious opposition which should be concentrated on internal duties. It was once said that there was room in the ocean for two North Americas, and much noble blood was gloriously shed in support of the hypothesis; but the world seems now to be convinced that the Federal Union is for the true welfare of the Continent. Everything that is wanted, everything that is possible for musical culture is within the scope of the Academy, which needs but fiscal resources to accomplish its purposes. The plan I offered in March to your notice waits but for such means to be fulfilled—the plan, namely, of opening branch schools in principal centres under Academy auspices. The Royal Academy of Music does not reject the offerings of those lovers of art who trust in its power for good, and prove their trust by financial testimony. Yourself are one of these, and were your example followed of setting aside a sum towards the establishment of a branch school in Manchester, I cannot doubt that one would speedily be organised wherein the teaching powers of the local professors would be valuably utilised, and the budding musicianship of the neighbourhood would be worthily trained. The centralising tendency, which draws artists of every denomination to the metropolis, is not yet so universal as to drain the great provincial centres of all the truly admirable ability of their residents. This ability ought to be appropriated to its great moral and intellectual purposes of education in the several localities where it remains, and the wish of the Academy management is that such powers should be made of avail until that period in a student's career when the example of London performances is needed to illustrate the teaching of the most highly approved instructors. The executive musical talent of all the world is yearly displayed in London, and professors from all parts of Europe make that city their home; hence it would be no slight of the merits of provincial musicians to invite them to act in association with a long-tried metropolitan body, to whose final charge and approbation the results of local teaching might be confided.—I am, dear Mr. Wrigley, faithfully yours, G. A. MACFARREN.—To John Wrigley, Esq., Member of the Royal Academy of Music, and Local Examiner for Manchester."

We have received the "systematic and alphabetical" catalogue of Messrs. Breitkopf and Härtel's publications—a goodly volume of not much less than a thousand pages, containing a record of 16,000 works issued by the Leipzig firm since 1797. As a monument of enterprise in its particular way the volume is, perhaps, unique, especially when we look at it not only with regard to quantity but quality. The vast mass of the music to which this catalogue serves as guide holds classic rank or advances pretensions thereto; while the important and, in a sense, "epoch-making" issue of the collected works of some of the great masters stands quite alone. Good judgment is shown in the arrangement of the contents. After a modest and matter-of-fact statement concerning the history and composition

of the firm comes a general index of classes and kinds of music referring to the details subsequently given. Then we have a particular catalogue of works grouped according to their character, as symphonies, overtures, &c.; the next 588 pages are filled with an alphabetical list of composers, a statement of the works published by the firm, with all necessary particulars, being given under the name of each. This is followed by separate catalogues of the monumental editions of Palestrina, Bach, Handel, Mozart, Beethoven, Mendelssohn, Schumann, and Chopin; the rear being brought up by a lot of various matter. It is needless to dilate upon the value of this catalogue to the musician, but the student of musical literature may be reminded that it deserves a place in his library, where it would constitute an admirable reference-book for use in a score of ways. We congratulate the great Leipzig house upon the issue of a volume so honourable to its enterprise and liberality, and we felicitate the universal art of music upon being so well served as by the ancient firm which proudly carries the date 1719 upon its crest.

THE Bonamy Dobree Prize at the Royal Academy of Music—a purse of ten guineas, for violoncellists who have been studying in the Academy throughout the three consecutive preceding terms—was competed for at the Institution on the 11th ult., and awarded to James E. Hambleton; Examiners: MM. B. Albert and J. Lasserre, and Mr. E. Howell (Chairman). The Hine Gift, on the 16th ult.—£12 towards the cost of a year's instruction in the Academy for the best English ballad, on the same conditions—was awarded to Septimus B. Webbe; Examiners: Messrs. Alfred Scott Gatty and W. Maybrick. The competition for the Balfe Scholarship—open to any male candidate between the age of fourteen and twenty-one years who shows the greatest promise in composition, one year's free education in the Academy—took place on the 18th ult.; elected, Charles S. Macpherson; Examiners: Messrs. Henry Charles Banister, Walter Macfarren, Alberto Randegger, Brinley Richards, Ebenezer Prout, Charles Steggall, and G. A. Macfarren (Chairman). On the same day the Westmorland Scholarship for vocalists—open to female candidates between the ages of eighteen and twenty-four years, £10 towards the cost of a year's instruction in the Academy; elected, Charlotte Thudichum; Examiners: Messrs. Frank R. Cox, Ettore Fiori, Walter Macfarren, Alberto Randegger, and G. A. Macfarren (Chairman). The Potter Exhibition—open to female and male candidates in alternate years, who have been pupils of the Academy for two years, for the greatest merit in any branch or branches of music, £12 towards the cost of a year's instruction in the Academy—was competed for on the 19th ult.; elected, Annie Cantelo (Honorary Exhibitor) and Lilian Munster (Exhibitor); Miss Cantelo, being Lady Goldsmid Scholar, foregoes this Exhibition; Examiners: Sir Julius Benedict, Messrs. Henry R. Eyres, Fred. Bowen Jewson, Henry C. Lunn, Walter Macfarren, Alberto Randegger, Harold Thomas, and G. A. Macfarren (Chairman).

THE St. Mark's Choral Society gave a Concert at the Athenæum, Camden Road, on Wednesday, November 29, in aid of funds for the erection of a new Mission Hall for St. Mark's, Tollington Park. A feature in the programme was a new Sacred Cantata, "Magnificat," by Mr. C. D. Lampen (which was highly successful), the principal singers being Mrs. Scales, Miss H. Oliver, Mrs. A. Oliver, Mr. Charles Strong, and Mr. Sydney Miller. Eaton Faning's "Song of the Vikings," and a new chorus by the same composer, called "Liberty" were well sung and thoroughly appreciated. Mention must also be made of the pianoforte playing of Miss Cheadle, which was much applauded. Handel's "Dettingen Te Deum," which concluded the Concert, was given with Mendelssohn's additional accompaniments, and was extremely well rendered throughout. Mr. Lampen was an efficient Conductor.

THE Special Services at St. Anne's, Soho, will be held as usual during the coming Lent. Gounod's oratorio, "The Redemption," with orchestral accompaniment, will take the place of Bach's Passion music (St. John), and will be conducted by Mr. Barnby. The work will most probably be given in two parts, to be sung alternately on Friday evenings at eight.

THE first Examination for the degree of Bachelor in Music at the University of Oxford will commence on Tuesday, February 13, 1883, at ten o'clock, in the Schools. Attention is directed to the following clause of the Statute (Statt. Univ., Tit. V. (VI.), Sect. III., § 1) relating to this Examination: "Nemini sese examinandum sistere liceat, nisi qui aut Magistris Scholarum aut Examinatoribus in prævia quam vocant examinatione in Universitate Cantabrigiensi satisfecerit, aut testimonium a Delegatis secundum Statutum Tit. XIX. xv. creatis acceperit, aut examinatore seniorum candidatorum qui non sunt de corpore Universitatis in literis Anglicis in Mathematica in lingua Latina et vel in lingua Græca vel in una saltem lingua moderna (videlicet Gallica vel Germanica vel Italica) satisfecerit: cuius rei testimonium exhibeatur Professore Musicæ." The names of gentlemen who intend to present themselves will be received by Mr. Geo. Parker, the Clerk of the Schools, on or before Saturday, February 10, 1883, on payment of the statutory fee of £2. Candidates who are not already Members of the University must matriculate before the day of examination. Subjects of Examination:—Harmony and Counterpoint, in not more than four parts. Text Books, Ouseley's "Treatise on Harmony" and his "Treatise on Counterpoint, Canon, and Fugue."

HERREN LAISTNER, MAHR AND LEU commenced the third season of their Trio-Concerts on Thursday, the 14th ult., at the Royal Academy Concert Room, before a select and attentive audience. Schubert's celebrated Trio in E flat, and a Trio by Dvorák, were the *pièces de résistance* of the evening, and were performed with perfect execution and much refinement and feeling. Amongst the solo pieces special mention must be made of Herr Laistner for his excellent rendering of Beethoven's Waldstein Sonata. Herr Mahr played, for the first time in this country, a Fantasia of his own—a theme from Wagner's newest drama, "Parsifal," called "Charfreitags Zauber." This beautiful melody found so much favour with the audience that it had to be repeated. Fräulein Thekla Friedländer sang some songs by Brahms, Rubinstein, and Kjerulf in her usual artistic style. We are glad to notice the recommencement of these Trio-Concerts, and hope they will steadily gain the favour of all music-loving amateurs. The second Concert is to take place at the same room on the 25th inst., when Brahms's new Trio will be performed for the first time in England.

THE members of the Cecilian Musical Society gave their first Concert of the season in the West Hackney School-rooms on the 5th ult. The Choral portions of the programme included Mendelssohn's "Hear my prayer," the solo in which was divided between Miss Oxenham and Miss Marian Jones, Eaton Fanning's "Song of the Vikings," "The dawn of day," and other part songs, all of which were well rendered, under the able conductorship of Signor de Barathay. Mr. Arthur Tattersall's anthem "Ponder my words," and Mr. Davies's part-song, "It was a lover and his lass," were sung by the Guildhall Choir, under the direction of Mr. Weist Hill. The solo in the anthem was admirably sung by Mr. George Tattersall, who also rendered great assistance in the concerted pieces. Mr. Ernest Crooke's violin solos were a feature in the programme, and Miss Glynn's pianoforte playing was highly appreciated. The Society has in rehearsal A. C. Mackenzie's Cantata, "The Bride."

A CONCERT, under the direction of Mr. Charles Oberthür, took place on Monday evening the 11th ult., at the Royal Victoria Coffee Hall, Mr. Oberthür's Cantata, "The Red Cross Knight," sung by the South Kensington Ladies' Choir, under the guidance of Mrs. Arthur O'Leary, being announced as the chief attraction. Miss Howes, the principal soprano, has a fine and well-trained voice, which she uses with much artistic feeling, and her efforts were highly appreciated. Miss Mackness played a "Morceau de Concert" for the pianoforte, on a popular air, by Arthur O'Leary, which was much applauded, and the Concert-giver performed various harp solos of his own composition (including a duet with his pupil, Miss Fortescue) with his well-known skill. Fräulein Kayser and Signor Villa also assisted.

AN exercise for the degree of Doctor in Music, composed by Mr. H. A. Harding, Mus. Bac., and consisting of a short Oratorio, "St. Thomas," was performed in the Sheldonian Theatre, on Wednesday, the 6th ult. The principal solo vocalists were Miss Jessie Griffin, Mr. Robson and Mr. Bonell, the chorus being composed of members of New College and other choirs. The band comprised many local and other performers, and was very ably led by Mr. A. Burnett; Mr. Harding conducting. There was a very large attendance of the public, and among those present were the Vice-Chancellor and the Professor of Music (Sir F. Gore Ouseley, Bart.). The composition is one of special merit, several of the numbers contained in it displaying musical capacity of a high order. It was received with much favour throughout, and at its conclusion Mr. Harding was most heartily cheered.

MR. T. G. BAINES, Organist of St. Margaret's, Westminster, gave an organ recital at Wycliffe Chapel, on Tuesday, the 5th ult., his programme including selections from Mendelssohn's "Athalie," Spohr's Adagio from "Quartet in G minor," Viviani's "March of the Silver Trumpets," Concerto by Corelli, and "On mighty pens" ("Creation.") Miss Marian Borallack was the solo pianist, and played a piece by Michael Watson, on "Home, sweet home"; and, with Mr. Baines at the organ, a paraphrase on Mendelssohn's "Hymn of Praise." The vocalists were Miss Alice Hall, R.A.M., and the Wycliffe Chapel Choir, under the direction of the Choirmaster, Mr. George Merritt. A new stop has been added to the instrument by Messrs. Jones and Son. Mr. G. E. Hedges, the Chapel Organist, accompanied the vocal pieces.

MR. WINDEYER CLARK provided a programme of much variety and interest for his Concert at Tadbroke Hall, Notting Hill, on the 5th ult., when his newly-formed Choir appeared for the first time, and made a very favourable impression on the large audience assembled. An important feature of the evening was the concert-giver's admirable Pianoforte and Mustel-organ playing, on both of which instruments he proved himself an able performer. Valuable assistance was given by the principal vocalists, Miss C. Thudichum, Miss Ada Iggulden and Mr. Dyved Lewis, and by Miss Helen De Lisle (violin), and Mr. R. H. Tompkins (flute). The accompanists were Mr. R. Stokoe, Mus. Bac. and Mr. C. W. Pearce, Mus. Bac.; Mr. Arthur O'Leary, accompanying his own song "He roamed in the forest," sung by Miss Iggulden.

THE Belle Sauvage Glee Union held its usual monthly Smoking Concert at Anderson's Hotel on the 7th ult., Mr. J. F. Wilson in the chair. The part-songs included Bishop's "What shall he have" and "Hart and Hind," Hatton's "Summer Eve" and "Stars of the summer night," "The Young Musicians," "Dr. St. Paul," and "Dame Durden." Mr. J. H. Müllerhausen, Mr. F. Crowest, Mr. Syckelmoore, Mr. H. E. Vickers, Mr. R. Flegg, and Mr. A. J. Turnbull were the soloists, the three first-named deservedly receiving encores. Mr. H. Judd (who also gained an encore), Mr. G. J. Quilter, and Mr. Wicks contributed humorous songs.

A SACRED Historical Cantata entitled "The Victories of Judah after the Captivity," was performed by a large choir at Camberwell Green Congregational Church, on Thursday, November 30. The solos were taken by Miss Spinke, Miss France, Mr. F. Rook and Mr. F. Tapner. Mr. E. Franklin Rook presided at the organ and Mr. George Shinn, Mus. Bac. (composer of the work) conducted. Mr. T. Duncan Bell, was the Reader. The performance was highly satisfactory.

MESSRS. NOVELLO, EWER AND Co. purchased at the recent sale of the Sacred Harmonic Society the platus and copyright of the arrangement and English version by Arthur Mathison of "Moses in Egypt;" also the MS. full score made for the Society, with the wind parts, of Dr. Crotch's "Palestine."

WE have authority for stating that it is in contemplation to have a Special Service at Westminster Abbey before Easter, at which Gounod's Oratorio "The Redemption" will be performed, with full orchestra.

THE Crouch End Choral Society gave its first Concert of the present season at Christ Church Schoolroom, Crouch End, on Tuesday, the 19th ult. The programme consisted of Birch's Operetta, "The Merrie Men of Sherwood Forest," and a miscellaneous selection, the artists being Miss Alice Parry, Mr. Charles Chilley, and Mr. Egbert Roberts, all of whom acquitted themselves to the satisfaction of the audience. Mr. Edmund Woolhouse contributed a violoncello solo—Tarantelle by Popper—which was loudly encored. The band was led by Mr. S. Dean Grimson, Mr. Charles W. Lovejoy presided at the piano, and Mr. Alfred J. Dye conducted. The second Concert is announced for February 6, when Alfred R. Gaul's "Holy City" and a miscellaneous selection will be performed.

THE third and last of the second series of concerts given by Miss Alice Aloof, at Brixton Hall, took place on Tuesday evening, the 12th ult., in the presence of a numerous audience. The subjects chosen by the *beneficiaire* (whose artistic pianoforte playing elicited well deserved applause) included Chopin's Valse in F. Op. 34, No. 3; the same composer's Nocturne in E flat, Op. 9; and Weber's Polacca Brillante in E major, Op. 72. Miss Aloof was successfully associated with Mr. E. Crooke in Beethoven's Sonata in A, Op. 47 (dedicated to Kreutzer), and with Mr. John Harrison, in Raff's Tarentella in D minor. Especial praise is due to Mr. E. Crooke, for his violin solo Zigeunerweisen (Sarasate), and also to the vocalists, Miss Annie Butterworth and Mr. James Budd.

AN evening Concert was given by the Bromley and Plaistow Choral Society on Tuesday evening, the 19th ult., when a programme, consisting of Spohr's "Last Judgment and Cowen's "Rose Maiden," was excellently performed. The following singers and instrumentalists assisted: Miss Margaret Hoare, Miss G. Hallpike, Mr. H. Parkin, Mr. Lewis Thomas, Mr. F. W. Partridge, and Mr. W. Henry Thomas. The choral singing was perhaps the chief feature in the evening's entertainment, given, it should be said, in aid of the District Visiting Societies. Mr. F. Lewis Thomas conducted with skill and judgment.

IN our last number we noticed the production of the first part of Gounod's Oratorio "The Redemption" at the Church of St. Margaret Pattens, Rood Lane, Fenchurch Street. The remaining portions of the Oratorio have since been given—the second part on the evening of Friday, the 1st ult., and the third part on Friday, the 15th ult. Mr. Theodore Drew was again at the organ, and Mr. Stedman conducted. The soloists were the same as in the performance of the first part, excepting that the words ascribed in the Oratorio to the Saviour were sung by Mr. Barrington Foote. On both occasions the church was crowded. The suitability of Gounod's Oratorio to musical services in churches is now fully recognised.

A SUBSCRIPTION "Smoking Concert," with an unusually attractive programme, was given at the Cannon Street Hotel on the 12th ult. Several part-songs were excellently sung and warmly received, amongst which must be mentioned Mr. Berthold Tours's melodious and highly effective "Hymn to Cynthia," Müller's popular "Maying," and Benedict's "Hunting Chorus," from the "Lily of Killarney." Songs were contributed by Mr. W. G. Forington, Mr. Arthur Thompson, and Mr. Herbert Schartau (several of which were encored); and the solos of Mr. Fountain Meen on the pianoforte, and of Mr. Arthur Payne on the violin, were conspicuous features in the selection. Mr. Fountain Meen was an able accompanist.

Two Recitals on the new organ built for Shanghai Cathedral by Messrs. J. W. Walker and Sons, and just finished, have been given during the past month at their factory, Francis Street, W.C., namely, on the 12th by Dr. Bridge and on the following day by Dr. F. E. Gladstone. Dr. Bridge's programme included Bach's Prelude and Fugue in B minor, Merkel's Double Fugue in A, and Schumann's "Four Sketches" (Op. 58); while that of Dr. Gladstone comprised Mendelssohn's Third Sonata, Bach's Toccata and Fugue in F, and several other pieces of equal interest, which were much appreciated.

AN excellent Concert was given at All Saints' Institute, Hatcham Park, on the 11th ult. The programme was attractive and well selected, and much talent was displayed both in the vocal and instrumental department. Miss Clara Walker, who commenced the Concert, played with a firm touch and facile execution Weber's "Moto Continuo," and afterwards joined her sister Agnes in a four-handed arrangement of Nicolai's Overture to the "Merry Wives of Windsor"; Miss Louisa Pyne gave with much brilliancy an effective Fantasia on Scotch airs, and Miss Rose Moss, Miss Minnie Gwynne, Miss Annie Gertrude Cole, and several others, contributed vocal solos with much effect.

At a meeting of the Society of Professional Musicians, held at Liverpool on the 2nd ult., Dr. Allison read a paper "On the Registration of Teachers," in which he earnestly advocated the desirability of endeavouring to obtain an Act of Parliament for the registration of teachers of music. After a discussion the following resolution was carried: "That it be an instruction to the Council of the Society of Professional Musicians to confer upon and submit to an early meeting of the Society a scheme for bringing the subject of the legal registration of teachers of music before members of Parliament, with a view to legislative action."

MR. HENRY CARTE (of the firm of Rudall, Carte and Company) announces his intention of publishing, by subscription, ten original Sonatas for the pianoforte, to be written by the following eminent composers: Dr. Ferdinand Hiller, Herren Gade, Grieg, Reinecke and Dvorák, Sir J. Benedict, Professor Macfarren, Mr. C. E. Stephens, Mr. J. F. Barnett, and Mr. Villiers Stanford. An undertaking of such real benefit to modern art is deserving of the warmest patronage from all who would wish to preserve that classical form of composition which has already produced such imperishable masterpieces.

MR. T. LAWRENCE gave an excellent Concert at the South London Institute of Music, Camberwell, on Tuesday evening, November 28. The programme included Haydn's Quartet in D, Op. 64, No. 5 (Messrs. T. Lawrence, H. Lewis, W. V. Waud and J. E. Hambleton), Mozart's Trio in E flat, Op. 14, No. 2 (Messrs. Julian Egerton, Lawrence, and Miss H. Hann), and Romberg's "Toy Symphony." A hearty reception was accorded to the *beneficiaire* for his viola solo, Taghlichsbeck's "Concert Stück," and to Mr. J. Radcliff for his flute solo. The vocalists were Miss Clara Leighton and Mr. Thurley Beale.

A RECITAL on the grand organ in the Crystal Palace was given by M. Alex. Guilmant on the afternoon of Tuesday, the 5th ult. The increasing popularity which M. Guilmant's organ works are gaining in this country added, no doubt, to the interest of the Recital, and several times the performer, who was most warmly received, narrowly escaped an *encore*, but Lemmens' attractive "Fanfare" was undeniably redemanded, and repeated accordingly. Handel's Second Concerto in B flat, Bach's Prelude and Fugue in D minor, and M. Guilmant's own "Grand Chœur" were among the chief items of the Recital.

SPOHR's "Last Judgment" was given in its entirety at the Special Advent Service held in St. Paul's Cathedral on Tuesday evening, the 5th ult. The solos were taken by two of the Cathedral chorists (treble), Mr. Hanson (tenor), and Mr. Kempton (bass), Dr. Stainer presiding at the organ. The good example set by the Cathedral is being followed by several churches in the metropolis, and we observe that the same Oratorio was given at St. Stephen's Church, Westminster, on the following evening, and at St. Paul's, Bow Common, on the 15th ult., the latter under the direction of Mr. Horace Buttery.

THE professors and students of the London Conservatoire of Music gave a Concert at Burlington Hall on Saturday, the 16th ult., in compliment to their Principal, Mr. Lansdowne Cottell. After the first part of the programme, the Chairman (H. Schlesinger, Esq.), in a complimentary speech, presented Mr. Cottell with a testimonial, on behalf of the students, consisting of a centre-piece, a couple of epergnes, and two candelabras, all executed in solid silver. Mr. Cottell replied in appropriate terms, and the second part of the Concert was then proceeded with.

FROM

"ORIGINAL TUNES TO POPULAR HYMNS FOR USE IN CHURCH AND HOME," VOL. II.

BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

I lay my sins on Jesus

Slow, smooth, and tenderly.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of staves. The tempo and mood are indicated as 'Slow, smooth, and tenderly.' The first system begins with a treble and bass staff, with a tempo marking of 72. The lyrics are: 'I lay my sins on Je - sus, The spot - less Lamb of God; He bears them all, and frees us From the ac - curs - ed load; I bring my guilt to Je - sus, To wash my crim - son stains White in His blood most pre - cious, Till not a spot re - mains. A - men.' The score includes various musical notations such as dynamics (p, f), articulation (accents), and performance instructions (rit. for ritardando).

I lay my wants on Jesus,
 All fulness dwells in Him;
 He heals all my diseases,
 He doth my soul redeem;
 I lay my griefs on Jesus,
 My burdens and my cares;
 He from them all releases,
 He all my sorrows shares.

I rest my soul on Jesus,
 This weary soul of mine:
 His right hand me embraces,
 I on His breast recline;
 I love the Name of Jesus,
 Immanuel, Christ, the Lord;
 Like fragrance on the breezes,
 His Name abroad is poured.

I long to be like Jesus,
 Meek, loving, lowly, mild;
 I long to be like Jesus,
 The Father's holy Child!
 I long to be like Jesus,
 Amid the heavenly throng,
 To sing with saints His praises,
 To learn the angel's song. Amen.

In time of fear

Massive.
mf

$\text{♩} = 63.$ In time of fear, When trou - ble's near, I

look to Thine a - bode; Though help - ers fail, And

foes pre - vail, I'll put my trust in God. A - men.

And what is life
But toil and strife?
What terror has the grave?
Thine arm of power,
In peril's hour,
The trembling soul will save.

In darkest skies,
Though storms arise,
I will not be dismayed.
O God of light,
And boundless might,
My soul on Thee is stay'd! Amen.

Softly now the light of day

Slow.
p
 ♩ 66. Soft - ly now the light of day Fades up - on my

cres.
 sight a - way; Free from care, from la - bour free,
cres.

dim. *rit.*
 Lord, I would com - mune with Thee. A - men.
dim. *rit.*

Thou, whose all-pervading eye
 Nought escapes, without, within,
 Pardon each infirmity,
 Open fault and secret sin.

Soon for me the light of day
 Shall for ever pass away;
 Then, from sin and sorrow free,
 Take me, Lord, to dwell with Thee:

Thou who, sinless, yet hast known
 All of man's infirmity;
 Then, from Thine eternal throne,
 Jesus, look with pitying eye. Amen.

Ye holy angels bright

(Founded on a Gregorian Tone.)

Massive.

80. Ye ho - ly an - gels bright, Who wait at God's right hand, Or

thro' the realms of light Fly at your Lord's com - mand, As - sist our song, For

else the theme Too high doth seem For mor - tal tongue. A - men.

mf *Siv. Org.* *Gt. Org.* *mf* *Ped.*

Ye blessed souls at rest
Who run this earthly race,
And now from sin released
Behold the Saviour's face.
God's praises sound,
As in His Light,
With sweet delight,
Ye do abound.

Ye saints who toil below.
Adore your heavenly King,
And onward as ye go
Some joyful anthem sing.
f Take what He gives
And praise Him still,
Through good or ill,
Who ever lives.

My soul, bear thou thy part,
Triumph in God above,
And with a well-tuned heart,
Sing thou the songs of love!
f Let all thy days
Till life shall end,
Whate'er He send,
Be filled with praise.

To God the Father, Son,
And Spirit ever blest,
Eternal Three in One,
All worship be addressed;
God's mighty power
Shall be enrolled
Now, as of old,
And evermore. Amen.

GOUNOD'S "Redemption" was performed in Reading, on Tuesday, the 20th ult., by the Philharmonic Society, when the Grand Hall was filled with a critical and appreciative audience. The artists were Miss José Sherrington, Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurlay Beale. The band was led by Mr. A. Burnett. The singing of the choir showed that much care had been taken with the rehearsals, and the great beauty of the words was enhanced by delicate and refined expression, the brilliancy of the sopranos being especially noticeable. Miss José Sherrington sang well, especially in the lovely solo with chorus "From Thy love as a Father." Miss Helen D'Alton, Mr. Bernard Lane and Mr. Thurlay Beale also acquitted themselves well. Among the choruses, "Now behold ye the guard" and the grand chorus "Unfold, ye portals everlasting" were especially deserving of mention. The band and chorus consisted of 250 members. Mr. J. C. B. Tirbutt presided at the organ, and Mr. W. H. Strickland was an able Conductor.

THE Kyrle Choir, under the direction of Mr. Malcolm Lawson, gave a performance of "Elijah," on November 29, in St. Mark's Church, Victoria Park; and another on the 6th ult., in the Stepney Meeting House. At the first performance the soloists were Miss Agnes Allen, Mrs. Oram, Mrs. Outram-Tristram, Mr. W. E. Glazier and Mr. Ap Herbert; at the second, Mrs. Stanesby, Miss Arboyne, Mr. Alfred Greenwood and Mr. Albert Orme. Mr. E. H. Turpin presided at the organ.

THE East Finchley Choral Society gave its first Concert on the 12th ult. in the Lecture Hall, East Finchley. The first part of the programme consisted of selections from "The Messiah," the solo parts being sustained by Madame Robert George, Miss Upton, Messrs. Percival Hart, T. E. Snell and F. Salter. Miss James presided at the pianoforte and Mr. Edwin Drewett, R.A.M., at the American organ. Mr. Greenslade conducted. The second part was miscellaneous.

THE St. George's Glee Union, under the direction of Mr. Joseph Monday, gave a very good performance of "Acis and Galatea," on the 1st ult., at the Pimlico Rooms. The solo vocalists were Miss Kate Hardy, Mr. Courtice Pounds, Mr. Henry Parkin and Mr. W. H. Brereton. The accompaniments were played by Miss Edith Mahon at the pianoforte and Mr. Smithers at the harmonium. The first part of the programme consisted of a short miscellaneous selection.

THE Rev. H. H. Woodward, M.A., Mus. Bac., Minor Canon of Worcester, has been requested to write a Te Deum and Benedictus, and Mr. C. H. Lloyd, Organist of Christ Church, Oxford, a Magnificat and Nunc dimittis, for the Fourth General Festival of Associated Choirs, to be held in Worcester Cathedral in June, 1883, and for the Festivals of the South Shropshire Choral Union.

AN excellent performance of Spohr's "Last Judgment" was given on the 12th ult., at Finchley Parish Church, by the members of the Finchley Choral Society. The solos were taken by Master Lewis, Master Cozens, Mr. H. Parkin, and Mr. A. Calkin, members of the Temple Church choir. Mr. A. A. Yeatman, Organist of the church and Conductor of the Choral Society, presided at the organ.

A PERFORMANCE of sacred music, consisting of selections from "The Messiah," was given in the Brompton Hospital on Tuesday evening, the 19th ult., by the St. Paul's, Onslow Square Choral Association, through the kindness of Mr. William Carter, the Conductor. The solos were rendered by members of the choir, assisted by Miss Patti Winter.

THE members of the St. Saviour's Choral Society gave an evening Concert at St. Saviour's Schools, Herne Hill Road, on Thursday, the 14th ult. The choral singing, under the conductorship of Mr. R. Ewing, merited commendation. The soloists (who were all amateurs) most worthy of mention were Misses Corbett and Straddon, Messrs. Corbett and S. W. Merry.

THE next Organ Recital at St. John's Church, Waterloo Road, will be given on Thursday evening, the 11th inst., by Mr. Edwin Evans, F.C.O.

THE Bloomsbury Choral Association gave its first concert on the 9th ult., at the Schoolroom, Richmond Street, Maida Hill. Songs were sung by Miss Kenny, Miss K. Kenny, and the Conductor, the two ladies also playing three pianoforte duets by Raff and Mendelssohn. Mr. J. W. Hill played Weber's Concertino in E flat for the clarinet and a fantasia on Scotch airs. Mr. W. G. W. Goodworth, L.Mus.T.C.L., acted as conductor.

THE new parish church of St. Mary Matfelon, Whitechapel, was reopened on Friday, the 1st ult. An interesting Organ Recital was given in the afternoon by Dr. Bridge on the new organ erected by Messrs. Conacher, of Huddersfield, the tone and general qualities of the instrument eliciting great satisfaction.

THE Annual Dedication Festival will be held at St. Paul's Cathedral on Thursday afternoon, the 25th inst., when the customary selection from Mendelssohn's "St. Paul" will be given. Mr. Myles B. Foster's Magnificat and Nunc dimittis in A, scored for orchestra, is the Service selected.

AT All Saints', Clapton, after Evensong on Wednesday, the 20th ult., a selection from Handel's "Messiah" was given by the choir (specially augmented for the occasion), under the direction of Mr. W. M. Wait, the Organist. The rendering of the selection was highly satisfactory.

MR. F. LEWIS THOMAS had the honour, on Monday afternoon, the 18th ult., of performing a selection of music on the organ before His Royal Highness the Prince of Wales, at the residence of Sir Edward Scott, Bart., Sundridge Park, Bromley, Kent.

IN a Congregation held on Thursday, the 7th ult., at the University of Oxford, Mr. H. A. Harding, B. Mus., New College (and Sidmouth), was admitted to the degree of Doctor in Music.

THE 145th Anniversary Festival of the Royal Society of Musicians is fixed to take place at St. James's Hall on Tuesday, March 13, 1883; President, Arthur Sullivan, Esq., Mus. Doc., Oxon. et Cantab.

MR. A. L. FRYER, of New College, Oxford, has been appointed to the vacant tenor post at St. Paul's Cathedral, and not Mr. Probert, as stated in our issue of October last.

REVIEWS.

Françoise de Rimini. Opéra en quatre actes. Paroles de MM. Jules Barbier et Michel Carré, Musique de Ambroise Thomas. [Paris: Heugel et Fils.]

A FEW bars of Andante maestoso in F minor, with solemn *ff* harmonies for the brass, short detached phrases like cries of pain, and low mutterings for the drums, precede the rising of the curtain upon the prologue to this Opera. The scene is the Gate of Hell, above which gleams in fiery letters, the well-known words, now sung in unison by an invisible choir of bass voices. When the voices cease, the orchestra continues its wailing, the stage remaining empty. A "long silence" is followed by an Andante con moto, which repeats in various positions a one-bar subject:—



As it closes *Dante* enters, the inscription above the portal fading from sight. The poet has lost his way, and, in broken, agitated phrases, tells of sights and sounds of fear. Then the music changes to an Andante sostenuto of pure melodic beauty and gentle expression. It precedes the

entrance of *Virgil*, whose representative theme we may take the opening subject to be:—



This charming and too short movement ended, *Virgil* appears, and begins a dialogue with *Dante*, which closes with their entrance into the infernal regions, the one as guide, the other as visitor. As they approach the gate, the invisible chorus of basses again proclaims, "All hope abandon, ye who enter here." The dialogue is, musically speaking, much broken up. One short air relieves it, and the *Virgil* theme appears and reappears as a kind of central thought.

The scene changes to the "first circle of hell," where we hear a "symphony and chorus of the damned," sung as *Virgil* and *Dante* appear in a boat on the infernal river. Detached phrases are sung by the choral parts, each describing some form of torment, and, as may be supposed, the music is wild and weird. Presently an orchestral allegro moderato begins—



and is extended in harmony with its opening bars, if not with the situation, till once more the voices enter with their direful complainings, and their curses of the god who has condemned them to eternal torture. *Dante* expresses the fear and horror of one who looks upon such a scene, and then, as the strings flutter downward from the heights of their scale, sees two souls flying through the air. From *Virgil* he learns that they are the souls of *Francesca* and *Paolo*. *Dante*, at his companion's bidding, calls to them; they alight upon a rock, and receive his eager queries as to their fate and its reasons. The two souls, in short and simple, but somewhat imitative passages, plead that a renewal of their story augments their sufferings. They essay, nevertheless, to begin the narrative, but break down amid mournful wailings, and finally disappear. *Dante* then enquires of *Virgil* as to their history, and the Roman poet promises that the whole shall forthwith be enacted before his eyes. At this point the curtain falls, and the Prologue ends.

The first Act opens in a Byzantine oratory at Rimini, and is preceded by a short andantino, light in structure and effect; simple withal and pretty. *Francesca* and *Paolo* are reading from the same book the legend of Lancelot and Guinevere. They alternate their sentences while the charming phrases of the andantino go on in accompaniment, and presently, moved by the tale, *Francesca* kisses *Paolo* as Guinevere embraced her knight. This act of avowal naturally leads to a love duet of the most passionate description, and, in our opinion, one of M. Thomas's best efforts. Its character can be gathered from the opening vocal sentence:—



The duet is for some time continued in antiphon, but eventually the voices join in a lengthened coda, which, sometimes in imitation, sometimes in unison, reproduces the opening theme. Melodious and well-worked out in a style essentially French, this number belongs to the successes of the opera. At its close, *Francesca's* father, *Guido*, enters to tell that the Guelphs have triumphed "all along the line," and now threaten Rimini itself, whose populace seem unwilling to resist. *Francesca* seizes this moment to proclaim her love for *Paolo*; *Guido*

approves it, and counsels both of them to fly from the approaching foe, warning *Paolo* that the Guelphs are bringing his banished brother *Malatesta* to wreak vengeance for the past. Hereupon the scene ends with a patriotic *ensemble*. In this section of the work much of the music is descriptive of the strong emotions of rage and despair, without going beyond the form and limits of the conventional. When, however, *Francesca* declares her love, we at once recognise the beautiful. Her andantino is full of tender expression and musical charm, heightened by contrast with the tempestuous passages preceding. *Guido* answers in the same spirit, and the entire episode is delightful. On its part, the patriotic trio glows with vigorous feeling and ends the scene amid genuine excitement. The next scene is laid on the ramparts of Rimini, where the populace are assembled in fear, proclaiming that all is over with them and that *Malatesta* has sworn to burn the city. They demand a capitulation, while the soldiers are disposed to go over to the enemy. This choral number, wherein three distinct choirs participate, is largely extended and carried on with sustained energy. Sooth to say, however, much of it is commonplace by far the best portion being the Chorus of Soldiers, "Servons l'Empereur." The *ensemble* is interrupted by a remonstrance from a young man, *Ascanio* (mezzo-soprano), who, in some admirably sarcastic phrases, taunts the crowd with cowardice. He, however, is brushed aside as a child or a fool, the Chorus resuming till *Paolo* enters and tries to kindle some spark of courage with a war-song:—



The strain is full of life and energy, but it is sung to no purpose, and the *ensemble* continues as *Ascanio*, from a position of vantage, describes the approach of the enemy to the gates and the surrender of the keys. This news is received by the cowardly citizens with profound alarm, but by the soldiers with indifference, while *Paolo*, having inquired the name of *Ascanio*, tells the rest that they should humble themselves before the only one who has proved himself a man. The Finale now begins with the entry of *Malatesta* at the head of the imperial troops. The brothers recognise each other, and *Paolo* defies *Malatesta* to such revenge as he chooses to take. *Francesca* rushes between them; the conqueror, struck by her charms, pardons all for her sake, but retains her as a hostage in the city. *Paolo*, accompanied by *Ascanio*, departs to renew the struggle elsewhere, and the curtain falls upon a song of triumph. As may be supposed, the Finale abounds in concerted music of an energetic and rather tumultuous character. For this reason, looking at what has gone before, the act is wanting in variety and contrast. One quickly tires of singing crowds, especially when the action is slow and slight. True, the dialogue between the brothers and between *Malatesta* and *Guido*, with reference to his daughter, affords some relief and has points of high musical interest, but we may marvel that *Francesca*, save in the *ensemble*, has no more than a few words to say. She is brought on the stage and there, in an important sense, wasted.

The second act opens in a grand gallery connecting a chapel with the palace of *Malatesta*. After a brief orchestral andante in two parts only *Francesca* enters dressed as a bride, and accompanied by her father. She is about to marry *Malatesta*, but revolts from the sacrifice, even when *Guido* pleads that she would thereby ransom her fellow-citizens from oppression. Moreover, she refuses to believe in the report of *Paolo's* death, till *Ascanio* enters and declares that he had received his master's last sigh upon the field of battle. Overcome with bitter feeling, *Francesca* protests that she is about to sacrifice her heart and life for the good of her country. The important musical feature in this scene is a trio, "O funeste journée," which M. Thomas has extended to considerable length, without observing any recognised form. Its expression varies from the *marziale* with which *Ascanio* tells how he went

to battle with his lord, to the pathos of the message the dying man had charged him to deliver; and the whole effect is intensely dramatic. We may question, indeed, whether the opera contains, in this respect, a finer number, or one written with greater command of resource. At the close of the trio, a nuptial chorus begins, with a conspicuous orchestral accompaniment having the subjoined as its pervading feature:—



The chorus is brief and so pretty that we wish it longer, especially as, when it ends, *Malatesta* appears, saluting the company and his bride, whom he further proceeds to address in an air, "J'espère! je vous aime." As might be expected, the song is unattractive, and a return to the nuptial chorus affords general relief. At its close a short and simple but pleasing Andante for organ accompanies the advance of the procession to the chapel. *Ascanio* is left alone in the gallery, and there, while the organ piece continues, he laments the master supposed to be dead, and asks pardon for *Francesca*, who loves him still. A band of pages enter from the chapel at this point, bringing relief from overstrained feeling with them. They rally *Ascanio* upon his downcast looks, sing a bright two-part chorus of the most joyous character, and *exunt* laughing merrily. A more serious incident supervenes. *Paolo*, who did not die, appears, weak and wounded, but not so far gone that he is unable to sing a Cavatina, "Mais non! J'en crois ton doux oracle"—one of the most tender and touching things in the Opera—

Andante con moto.

Mais non, mais non, J'en crois ton doux ora-cle. . .



The whole song is characteristic of the composer in his most emotional vein, and, if it lack depth, wants nothing of tender grace. At its close, *Ascanio* comes out of the chapel, and a glad recognition takes place at the moment when the choir within proclaims the union of *Francesca* and *Malatesta*. Attracted by the music, *Paolo* looks into the chapel, and in a frenzy proclaims "Treason"; invokes death; tries to tear open his wounds and falls senseless at the moment when the bridal procession reappears. All gather round the prostrate figure, *Malatesta* confounded and enraged, *Guido* hopeful, and determined to appeal to the Emperor in person, *Francesca* in an agony of love, which receives expression through a final air "Il vit, celui que j'ai pleuré."

The third act is laid in the Salle des Fêtes of *Malatesta's* palace and begins, after a lightsome orchestral movement, with a soliloquy for the new-made bridegroom, in which he protests that glory and honour are as nothing compared to the love *Francesca* gives to his brother. This brings in an aria, "Ton front charmant," variously but always strongly expressive, while not going outside the limits of simplicity. *Malatesta*, lament as he may, cannot excite our compassion; nevertheless, a good artist may depend upon this piece to "bring down the house." At its close *Francesca* enters and, seeing her husband, is about to retire. *Malatesta* detains her, and a dialogue ensues, in which he tries to calm her fears by assurances of pardon for *Paolo*, and asks her to smile on him. *Francesca* retorts that her soul, at least, has not been bought; and when *Malatesta* has cautioned her not to offend against his love, a joyous chorus, "L'Italie en fête," is heard from behind the scenes, preliminary to the entrance of *Francesca's* cortège. It is twice interrupted by episodic passages for solo voices or orchestra, and when it ends the ballet-divertissement begins. The opening numbers of this part of the work employ the voice as well as instruments. Thus, *Ascanio* sings some

couplets, "Venez des pays d'alentour," which are in M. Thomas's prettiest and most attractive manner. *Ascanio* takes part, likewise, in a Barcarole, "Après le fleur," and again in a Pantomime and Recit. Next comes a Valse, in which the first sopranos, tenors, *Ascanio*, and finally the full chorus have a share. This, too, is characteristic of a composer who knows how, in such music, to charm every ear. The purely instrumental dance-music follows, and consists of an Adagio, Scherzo, Capriccio, Pas de Six, Habanera, Saltarelle, and Sevillana. We recommend these pieces to the attention of amateurs who love ballet music, because, even as arranged for piano, they are pretty and artistic. The dances are interrupted by a clamorous noise without; pages rush upon the scene in alarm, and voices exclaim "Death to *Malatesta*." The whilom conqueror of Rimini draws his sword, and his followers close around him as *Guido*, *Paolo*, *Ascanio*, and a mob of German cavaliers and Italian townspeople enter. *Guido* loses no time in proclaiming that he brings a message from the Emperor, which is to the effect that *Malatesta* must appear at Court to answer for his abuse of power. The melodramatic music attending all this need not detain us, but the following ensemble, in which the adherents of *Guido*, the friends of *Malatesta*, and the principal personages have distinct and important parts, is one of the most striking and well-developed numbers in the work. Better than anything else it shows M. Thomas's method of dealing with masses—and displays it, we must add, to great advantage. At its close, *Malatesta* professes obedience to his master, and, with sinister purpose, confides *Francesca* to the care of his brother *Paolo*. Another ensemble, more impressive if not so masterly, ends the act with a manifestation of conflicting passions.

The fourth act, preceded by a sombre orchestral Andante which seems like the shadow of coming fate, opens in one of the rooms of the palace. *Francesca* is alone, dreaming of her lover and cherishing her now sinful love, when she sees on a table the book containing the Arthurian legend. A song follows—"Ce livre est toute notre histoire"—expressive of the conflict between passion and wifely duty. This is a remarkable number, quite in the unconventional style M. Thomas affects when he sets himself to make a special impression, and, we should imagine, made additionally striking by piquant instrumentation. *Francesca* concludes by saying to the book, "Reste à jamais fermé," but at that moment the voice of *Ascanio* is heard without, singing to the effect that what has been stolen can be restored. *Francesca* listens, but remains firm to her virtuous resolution, and retires. *Ascanio* continues till a sudden cry escapes him. The dagger of an assassin has struck home, and *Paolo*, who enters the room and, looking from a balcony into the street, calls his name, receives no answer. Then the lover sings an air—"J'ai voulu te revoir, O Paradis perdu"—in which there is abundance of forcible expression, if no great musical beauty. He, too, sees the book and, approaching it, reads again the incident of Guinevere's avowal. It recalls the kiss of *Francesca*—"avant-coureur du ciel, qui m'a donné l'enfer"—and excites his passion to the utmost. Some one approaches, and he hides. It is *Francesca* carrying a lamp. She cannot sleep, and now again sees the fatal book. But it is open! Who has opened it? Instinctively she invokes *Paolo*, without seeing him. "Ne parais pas! Fuis." But *Paolo* rushes from his hiding-place, and then begins a long love-scene. *Francesca's* resolution sustains her for some time, till, overcome with emotion, she sinks upon a couch. *Paolo* then recalls to her the scene of the book (Act I.) and enacts it once more. This appeal she cannot resist. The kiss of the first act is repeated, and then, at the moment of highest delight, the hand of Fate falls. *Malatesta* appears on the threshold, sword in hand. The curtain hides the rest. All the music of this scene is among the best ever written by M. Thomas. It is intense without exaggeration, and descriptive without being inartistic. Moreover, there are passages of genuine vocal melody, and not a monopoly of mere declamation. Dramatically, also, the scene is a success—one long excitement, in fact, culminating when the sinister figure of *Malatesta* stands in the doorway.

The story has been told, and again we look upon the "Inferno." The spirits of *Francesca* and *Paolo* once more

rest upon the rock, singing of "love without hope." As they do so, *Beatrice* (Dante's *Beatrice*) appears, surrounded by angels and attended by the music of harps. *Virgil* apostrophises her as the "star of pardon" and "blessed messenger." She brings redemption to the lost ones, and the work forthwith ends with a triumphant *ensemble*, broadly phrased, simply harmonised, and splendidly effective.

It is said that "Françoise de Rimini" has not held the attention of Paris. We regret the fact, but cannot explain it, although some parts of the work are uninteresting. The story as a whole is so pathetic, the crises in it so dramatic, and the music so appropriate and expressive that it would not surprise us to find M. Thomas's latest Opera ultimately accepted as his best.

King Thamos.—An Historical Drama. From the German of Freiherr von Gebler. The Choruses and Incidental Music composed by W. A. Mozart. The English Version by W. Grist.

[Novello, Ewer and Co.]

MOZART, in a letter to his father, dated February 15, 1783, says:—"I regret not being able to make use of the music for 'Thamos,' for not having pleased here, it is included among the tabooed pieces, no longer to be performed. For the sake of the music alone it might possibly be given again, but it is not likely. It is really a pity." It would indeed have been a pity had such fine music died with the drama for which it was composed; but happily three of the choruses in the work were subsequently adapted as motetts for church use; and in this form only they have become generally known under their Latin titles "*Splendente te, Deus*," "*Deus, tibi laus et honor*," and "*Ne pulvis et cinis*," although the second of these has been necessarily altered at the conclusion, in order to gain a more effective close when used as a separate piece. The English translation of the text by Mr. William Grist, is exceedingly good; and in the forthcoming performance of the work by the Borough of Hackney Choral Association, many persons will be surprised at the dramatic power evidenced in those portions of the music still almost unknown, and which, but for this resuscitation, might still have remained so. We may particularly mention an instrumental movement, in D minor and major, after the fourth act, and the final solo and chorus, both of which pieces bear the unmistakable stamp of Mozart's genius. Now that this music is available in that familiar octavo form which appeals so directly to the general public, we have little doubt that "*King Thamos*" will be frequently heard in our concert-rooms.

History of Music. By Emil Naumann. Translated by F. Praeger. [Cassell, Petter, Galpin and Co.]

TEN parts of this History are now before us; and it may truly be said that it grows upon us as it progresses. The early parts appeared somewhat diffuse, and led us to entertain grave doubts as to the completion of the work in anything like the small space of twenty-four such numbers. The translator, however, no doubt foresaw the necessity of announcing about what time it would be brought to a conclusion; and it seems now probable that, with a few extra parts, which certainly no purchaser will object to, the promise originally made will be fulfilled. The history of Greek music is particularly instructive, the scales and "systems" being as well explained as our limited actual knowledge of them will permit. It is truly said that music, according to the Pythagoreans, was governed by numerical laws instead of by the truer instincts of the ear; and that by this arbitrary method the third—that most agreeable of all intervals—was regarded as a dissonance, this in no small degree preventing any development of harmony and part-writing as we now understand these terms. Space will not allow us to do more than draw attention to the valuable information contained in this work; but we may mention that, amongst many others, the chapter upon those pioneers of the art, the bards and troubadours, will be found extremely interesting. The illustrations are very good throughout; and the translator deserves a word of commendation for the manner in which he has performed his task.

Power and Love. A Sacred Song. The words written by the Rev. J. Troutbeck. The music, in which is embodied the melody typical of the Redeemer, from the Oratorio, "*The Redemption*," composed by Charles Gounod. [Novello, Ewer and Co.]

THE exquisitely sympathetic theme with which Gounod has typified the Redeemer in his new Oratorio is now too well known to need any criticism upon the music of the sacred song before us; but its adaptability to words being so striking, we are glad to find not only that a vocal piece has been based upon the melody, but that the pleasurable task has been undertaken by the composer himself. The syncopated accompaniment, which adds such additional beauty to the subject in the Oratorio, is retained throughout, with the exception of an expressive coda, which terminates the song with that deeply religious fervour which colours the entire composition. Mr. Troutbeck has proved himself a worthy ally, for his verses are earnest and hopeful as the motive to which they are wedded; the concluding portion, which we have already alluded to, seeming to be inspired by, rather than written to, the music. We perceive that the song has been already sung by Mr. Santley, whose rendering of it may be accepted as an excellent lesson to the many vocalists who will speedily follow his example.

Löhr's Primer. A Catechism of the Rudiments of Music, specially adapted for the Use of Choirs and Schools.

[Stanley Lucas, Weber and Co.]

MR. HARVEY LÖHR, in his Preface to this Catechism, says that it is "designed to meet a want long felt by choir-masters and others engaged in teaching the rudiments of music in classes." Considering the number of elementary musical books published in this teaching age, we can scarcely imagine that this "want" can possibly be felt, unless some other than the generally received system is to form the basis of instruction, for surely the names of the notes, the explanation of the use of the clefs, diatonic and chromatic scales, &c., are to be found in innumerable books expressly written for the use of choirs. We naturally look, therefore, in the Catechism before us for anything new, and we find the Breve called a "Double-bar note," which certainly, considering the conventional meaning of the word "Double-bar," we do not consider at all happy. Then, although the C clef is given on the first, third and fourth lines of the staff, the *pitch* of the clef-note is never mentioned, so that we cannot but think that there must inevitably be some confusion on this important subject in the mind of a young student. There can be no doubt that the position of the clefs shown on the great staff of eleven lines at once makes the matter clear; and if this system were universally pursued in teaching classes, pupils would grow up with a knowledge of the pitch of voices, instead of having to acquire this knowledge in after-life. We know excellent tenor singers who have not the slightest idea of the true pitch of the note they are singing, and those who teach classes cannot, therefore, be too particular upon this point. Apart from the minor objections we have mentioned, Mr. Löhr's Catechism may be recommended to the attention of those for whom it is designed.

Fifty Voice Exercises. By J. Concone. Tonic Sol-fa Edition. Edited by C. L. B. [J. Curwen and Sons.]

THESE beautiful Exercises are here printed with the addition of the Tonic Sol-fa to that of the ordinary notation, for the purpose of aiding those who practise without a master to train themselves as solo-singers on the "movable doh" system. The Editor also tells us, in his preface, that he places this edition before the world in the hope that professors of singing "may become more inclined than they are at present to acknowledge the great advantage the Tonic Sol-fa system has in teaching true intonation without instrumental aid." Seeing that the charming accompaniments to these Exercises are inseparable from the voice-parts, we can scarcely understand how the tempered pianoforte can accord with the "true intonation" which is the boast of the Tonic Sol-faist; but certainly, if pianist and singer agree to make mutual concessions, this collection of Concone's Studies will be found invaluable to a vocal student. The edition is printed with extreme care in both notations.

*Sonatina in E flat, for the Pianoforte.
Three Rondos for the Pianoforte.*

Composed by Gustav Merkel.
[Patey and Willis.]

SONATINAS foreshadowing the works of the great composers are of all things the very best practice for juvenile pianists; for the sooner they are taught to think that form and design are essential in musical compositions the sooner will they learn to estimate mere showy pieces at their true value. Judging from the specimen before us, we have every hope that a name has been added to the list of composers for the young, for in every respect the Sonatina in E flat fulfils all the conditions we require in such works. The first movement is planned on a recognised model, and contains passages which employ both hands with good effect throughout. The Rondo is based upon a spirited theme, and is sufficiently developed for the dimensions of the work. Equal praise must be given to the three Rondos, all of which are melodious and well written for the instrument. The first, an Allegretto in E flat, has a particularly striking theme; the second, a Barcarole, in A minor and major, apart from its attractiveness, contains good exercise for double notes; and the third, an Allegretto in A major, although perhaps not quite so pleasing as its companions, may be confidently recommended as a piece well adapted for teaching.

The Birthday Book of Musicians and Composers, for every day in the Year. By E. Pauer.
[Forsyth Brothers.]

HERR PAUER tells us in the preface to this work that the popularity of the Birthday Book identified with the names of celebrated literary men has suggested to him the idea of compiling a similar one devoted to musicians and composers. The notion is indeed an excellent one, and much praise is due to an artist actively engaged in his profession for devoting so much time to his self-imposed task. When we say, however, that the names of Wesley, the composer, and Braham, the vocalist, are omitted, it will sufficiently show that *all* the eminent musicians are not included. We may also remark that it would assuredly have been better to simply record the date of birth after the names, without any opinion upon the relative merits of the persons mentioned, and to have used the same sized type for each. The terms "meritorious," "distinguished," "celebrated," &c., are not required in a mere Birthday Book, and appear the more strange as some well-known artists are left without any such observations. Apart from these objections—which, with a few wrong dates, may be easily remedied in a second edition—the book is well worthy of the patronage of all music-lovers; an alphabetical index at the conclusion affording easy reference to each name.

The Morning and Evening Service, set to Music in the Key of G. By Philip Armes, Mus. Doc., Oxon.
[Novello, Ewer and Co.]

THE ORGANIST of Durham Cathedral is sufficiently conservative to adhere to the old system of notation, the minim being the unit of time measurement almost throughout this Service. Curiously enough, however, at the opening of the Nunc Dimittis the signature, alike in the voice parts and the accompaniment, is 3-4, though the music is in 3-2 time. This, of course, is a mere inadvertence. In style this Service is solid and contrapuntal, but a modern tone is imparted by frequent changes of key. The most abrupt transition occurs in the Jubilate, the second verse of which is in E flat and the third in E natural. It may be noted that the organ and the voices frequently move independently of each other, and Dr. Armes manifests considerable skill in polyphonic writing. Perhaps the most effective of the four canticles is the Magnificat, especially the extremely vigorous and spirited setting of verses 6-8. Objection may be taken to some minor points in the Service. For example, the shortening of the word "tookest" to "took'st" should have been avoided, and the consecutive sevenths between treble and bass (Magnificat, page 9, bar 5) and the fourths between alto and bass (page 11, bar 7) have a somewhat harsh effect. On the whole, however, Dr. Armes may be congratulated on his most recent addition to the repertory of the Cathedral.

Select Overtures. Arranged for the Organ. By Arthur Henry Brown. [B. Williams.]

THESE transcriptions, five in number, are as follows:—Grand Overture in D, by Mehul—taken, we believe, from an opera entitled "Le Trésor supposé"—Mozart's "Titus," Gluck's "Orpheus," Arne's "Comus," and Boyce's "The Chaplet." We should suppose that not one of these pieces has hitherto been arranged for the organ, and if there be any merit in avoiding ground already well trodden, Mr. Brown is fully entitled to commendation for the same. But the main point is whether the works he has selected are appropriate to the instrument, and at the best only a qualified answer can be given in the affirmative. The Preludes of Mozart and Gluck are certainly not organ music in any sense of the term, but Méhul's Overture, a broadly written, dignified piece, the Handelian "Comus," and Boyce's composition, are fairly and legitimately effective. The last-named piece is in three movements—a Fugato in C, a Gavotte in A minor, and a Minuet in C. It may be noted that Boyce died in 1779, not 1799 as here stated.

The Child and the Flowers. Written by Mary Mark Lemon. Composed by Odoardo Barri. [B. Williams.]

WE have so often recorded our opinion of the "dying child" class of poetry, which, from its appealing directly to the feelings of the listeners, half accomplishes the work of the composer, that it is unnecessary in noticing this song to do more than announce to those who cling to such sentimental effusions that the verses—which are far above the average—have as much in them about the "Angels" and the "Golden Gate" as can possibly be desired. The music, however, is by no means conventional. A melodious theme, delicately accompanied, and thoroughly vocal, expresses the words most sympathetically; and indeed the song has so much merit that we shall be extremely glad to meet with another composition by the same author wedded to more healthful poetry.

The Wolsley March. For the Pianoforte. Composed, and Dedicated to General Lord Wolsley of Cairo, G.C.B., G.C.M.G., by Mrs. Mounsey Bartholomew.
[Duncan Davison and Co.]

WHETHER Mrs. Bartholomew has been inspired by the occasion we cannot say, but certainly her March, dedicated to the hero of the day, is thoroughly worthy both of herself and the subject which called it forth. The bold Theme in A is excellently contrasted with what we suppose must be called the "Trio," in the subdominant. The Coda, too, is full of life, and most effectively concludes a composition which, attractive as it is for the pianoforte, seems to demand the resources of a military band.

The Office of the Holy Communion, set to Music in the Key of F. By Edward J. Bellerby, Mus. Bac., Oxon.
[Novello, Ewer and Co.]

MR. BELLERBY'S music is of an easy character, and is doubtless intended for parish choirs of rather limited resources. It is, upon the whole, tolerably successful, but it is one of those compositions which, after having been heard more than once, leave a very indefinite impression upon the hearers. Some will say this is as it should be in music for the Holy Communion. If so, then Mr. Bellerby has been very successful.

God be merciful. Motett. By Joseph Smith, Mus. Doc.
[Weekes and Co.]

THIS is a composition of some importance, it having gained the prize at the Welsh Eisteddfod of 1880. The composer shows that he has abilities of no mean order, but, judging from this specimen, they are chiefly technical, and original thoughts are few and far between. The choruses, of which there are two rather developed specimens, are carefully and well written, and are such as a good choir would delight in, but, from an inventive point of view, they cannot be classed very high. As regards the Trio for treble, alto and tenor, to the words "O let the nations be glad," the voice parts are undoubtedly pleasing and effective, but the accompaniment in places sounds laboured and, as it were, fitted on to the vocal part without adding to its beauty.

Spohr's 24th Psalm. Arranged for Organ Solo. By Alexandre Guilmant. [Novello, Ewer and Co.]

WHETHER this composition lends itself to organ arrangement is, we think, a matter for doubt. Even in its original form we have been inclined to think the Psalm heavy, and to a certain extent devoid of interest, and under its present guise it is more strikingly so. However, M. Guilmant has done all he could do under the circumstances, and to those who admire the work no doubt the present arrangement will be acceptable.

Sing praises unto the Lord. Anthem. Composed by G. H. Swift. [Novello, Ewer and Co.]

THE above is a very commendable little Anthem. It does not exhibit very much individuality, and probably the composer did not desire that it should do so; but it is written with a true appreciation of the varied ideas suggested by the text, and the effects are gained by simple means. The parts lie well within the reach of ordinary voices, and the organ part, though effective, is not of a nature to give anxiety to a performer of ordinary capabilities.

New and Original Compositions for the Organ or American Organ. Book I. By Dr. William Spark. [Metzler and Co.]

DR. SPARK opens this new work with an easy and pleasing composition in a quasi pastoral style, entitled "Sunday Morning." The next number is a "Funeral March," composed in memory of the late Earl of Beaconsfield. The chief subject (in C minor) is distinctly successful: very easy, very melancholy, and very good; but we cannot approve of the Trio in C major, which is, to our mind, exceedingly weak. We may mention that evidently the work is intended for those who have only acquired a very moderate knowledge of playing.

Minuet and Trio. Arranged for the Organ by the Composer, W. S. Hoyte. [Weekes and Co.]

THE title-page of this piece states that it was written for the orchestra of the Highbury Philharmonic Society, but it is certainly well adapted to the "king of instruments." The Minuet, in F, is stately and dignified, and the moving bass in quavers forms an effective pedal part. The Trio in B flat is graceful and melodious, forming an excellent contrast to the preceding section. Mr. Hoyte's composition may be warmly commended to the notice of organists.

FOREIGN NOTES.

THE *Deutsches Morgenblatt* contains the following interesting details concerning an opera by Mozart: "It may not be generally known that the melodies to the two songs of *Papageno*, as well as to the duet 'Bei Männern welche Liebe fühlen,' in Mozart's 'Zauberflöte,' really originated with Schikaneder, the author of the libretto. Idealised by Mozart's genius, as they are, the latter had no choice but to adopt them, since Schikaneder—who sang the part of *Papageno* on the occasion of the first performance of the opera in 1791, at Vienna—was only able to commit to memory such melodies as he had himself invented. In other portions of the work, notably in the duet following upon the first meeting of *Papageno* and *Papagena*, the influence of the librettist made itself likewise felt. . . . At the gathering of the Priests, in the second act, there was originally no music; the ceremony opened in solemn silence. Schikaneder, however, clamoured for a pathetic march, and Mozart, there and then, wrote in the orchestral parts of the assembled musicians the well-known beautiful march. It is needless to add that Schikaneder was very boastful of his share in the opera, which indeed he looked upon as essentially his own work. When receiving the numerous congratulations of his friends, after the first representation of 'Die Zauberflöte,' he is reported to have exclaimed: 'True, the opera has pleased, but it would have done so still more if Mozart had not hashed up my ideas so much!'"

Schumann's Opera "Genoveva" was produced with much success on the 9th ult. at the German Opera House at Rotterdam.

The present number of pupils at the Leipzig Conservatorium is 403—viz., 199 male and 204 female, of whom 128 are non-German, including sixty-five natives of Great Britain and Ireland.

Herr Bernhardt Scholz, of Breslau, has been definitely appointed Director of the Hoch'sche Conservatorium, at Frankfurt, in the room of the late Joachim Raff, and will assume his new functions in April next.

Herr Bilse, the eminent Berlin conductor, gave a performance with his orchestra on the 12th ult., at the Berlin Concerthaus, which was rendered special by the fact of its being the 3000th Concert conducted by him in that locality.

A very successful performance of the "Antigone" of Sophocles, with Mendelssohn's music, has recently taken place at the Darmstadt Hoftheater, where the scenic arrangements were carried out upon the model of the antique stage.

Three posthumous works by Henri Vieuxtemps have just been published by the firm of Brandus and Cie., in Paris, viz., a Violin-concerto (No. 7), in A minor, "Impressions et Reminiscences de Pologne" for violin and pianoforte, and "Ma marche funèbre" for the same instruments.

Arrigo Boito's "Mefistofele" is to be performed this month at the Théâtre de la Monnaie of Brussels, under the direction of the composer, who is also supervising the final rehearsals. The recent first production, at the same theatre, of M. Leo Delibes' Opera, "Jean de Nivelle," has been highly successful, and frequent repetitions of the work have since taken place.

Herr Wilhelmj, the eminent violinist, who some months ago returned to Germany after a prolonged stay in Transatlantic countries, will appear at one of the Philharmonic Concerts at Vienna during the present month.

The recent first production at Antwerp of M. Gounod's Opera "Le Tribut de Zamora" resulted in a veritable triumph for the composer, who personally conducted the performance.

A biography of Grétry (the first, we believe, which has ever been published), from the pen of the Belgian savant Eduard Gregoir, has just been issued at Brussels. A biographical work of the same master is likewise said to have been left in manuscript by the late M. Rongé, of Liège. The two works are likely to throw much interesting light upon the career of the "founder of comic opera."

The *Signale* gives some interesting statistics, according to which the total number of existing theatres in various European countries compares as follows:—Italy, 348; France, 337; Germany, 194; Spain, 160; Great Britain, 150; Austria-Hungary, 132; Russia, 44; Belgium, 34; Holland, 22; Switzerland, 20; Portugal, 16; Sweden, 10; Denmark, 10; Norway, 8; Greece, 4; Turkey, 4; Roumania, 3; Servia, 1.

The Teatro Regio of Turin is to be opened this season with Wagner's "Rienzi," to be followed by Verdi's "Simon Boccanegra." The libretto of Wagner's opera has been translated into Italian by Arrigo Boito.

A monument will shortly be erected at Smolensk in honour of Michael Glinka, the national Russian composer.

A monument is being erected over the grave of Berlioz, at the instance of some of the numerous admirers of the once so much neglected master, and will shortly be unveiled. It consists of a bust of the composer, on the pedestal of which are inscribed the words: "Monument élevé à la gloire du compositeur Berlioz (Louis Hector) né à Côte Saint-André (Ivère) le 11 Décembre, 1803, décédé membre de l'Académie des Beaux-Arts le 8 Mars, 1868"—followed by the titles of his most prominent works.

A very handsome theatre, which will be named after Bellini, has just been completed at the composer's native town, Catania, in Sicily, and will be opened in the coming spring.

Madame Adelina Patti has, it is stated, entered into a contract binding her for a four months' *tournee* through Brazil, for which the *diva* will be paid the enormous sum of 200,000 dollars.

We have received several numbers of a new art-journal, published at Barcelona under the title of *Notas Musicales y Literarias*, the contents of which argue well for the true artistic tendencies and the general solidity of the undertaking. We wish our young contemporary a full measure of success.

A *Times* correspondent writes from Geneva: "In the person of Johann Carl Eschmann, who died on October 27, Switzerland has lost a highly-gifted musician, and her most 'prolific' master. Eschmann came of a musical family. Early in the century his grandfather, Jacob, was a shoemaker at Schöneberg, with seven sons, all of whom played some instrument or other. One became the conductor of an orchestra at Wädenswyl, another a pianist at Lausanne, two entered the French army as bandsmen, two others became wandering musicians, and travelled with flute and fiddle over the greater part of central and southern Europe. One, Heinrich, after various vicissitudes, settled as a teacher of music at Winterthur, where was born to him on April 12, 1826, Johann Karl, the subject of this notice. The old man died only in October last, a few days before his son. Karl was trained to music in his earliest years, and in 1845, when his scholastic education was considered complete, he became a pupil in the Leipzig Conservatorium, considered then the first music school in Europe. It was Eschmann's good fortune, while at Leipzig, to make the acquaintance of Mendelssohn and become one of his private pupils. His first composition was published in 1848, and well received both by critics and the public. On his return from Germany, Karl settled at Zürich, where, besides composing, he taught music and the theory and practice of composition. He afterwards removed to Winterthur, then to Schaffhausen; but in 1866 he returned to Zürich, where he died. He was highly successful as a teacher, and his published works exceed eighty. The one by which he is best known, both at home and abroad, though not the most important, is his 'Musikalisches Jugendbrevier,' which for thirty years has enjoyed a well deserved popularity."

We subjoin, as usual, the programmes of concerts* recently given at some of the leading institutions abroad:—

Paris.—Conservatoire (November 26): Symphony, D major (Beethoven); "La Lyre et la Harpe" (Saint-Saëns); Ballet music, "Iphigénie en Aulide" (Glück); Chorus, "Cosi fan tutte" (Mozart); Overture, "Carnaval Romain" (Berlioz). Concert Populaire (November 26): Symphony in A (Beethoven); Adagio and Scherzo from Piano-forte Concerto No. 4 (Litolli); "Irlande," légende-symphonie (Holmes); Air, "Zauberflöte" (Mozart); Fragments from "Midsummer Night's Dream" (Mendelssohn). Châtelet Concert (November 26): Symphony, C minor (Beethoven); Concerto for two pianofortes (Mozart); Fragments from "Le Roi de Lahore" (Massenet); March and Chorus, "Tannhäuser" (Wagner). Conservatoire (December 3): Orchestral music to "Struensee" (Meyerbeer); Pavane et Noël provençale (du XVIe. Siècle); Overture, "Coriolan" (Beethoven); Psalm (Marcello); Symphony No. 43 (Haydn). Concert Populaire (December 3): Symphony in F (Beethoven); Piano-forte Concerto (Rubinstein); "Ossian" poème symphonique (A. Coquard); Piano-forte pieces (Scarlatti, Chopin, Liszt); Symphony, G minor (Mozart). Châtelet Concert (December 3): Music to "Manfred" (Schumann); Prelude to "Le Déluge" (Saint-Saëns); Ballet music, "Les Troyens" (Berlioz); First act, "Le Roi de Lahore" (Massenet). Concert Populaire (December 17): Symphony, "Jupiter" (Mozart); Violin Concerto (Bruch); Suite d'orchestre (Mlle. Chaminade); Song (Proch); Overture, "Der fleigende Holländer" (Wagner). Châtelet Concert (December 17): "La Dama de Faust" (Berlioz).

Boston (Mass.).—Concert of the Symphony Orchestra (November 15): Overture "Academic" (Brahms); Concert pathétique for violin (Ernst); Symphony in C, No. 6 (Mozart); Finale, "Prometheus" (Beethoven); Fantasia on Slavonic Melodies (Vieuxtemps); Overture, "Lac des Fées" (Auber). Concert of the Symphony Orchestra (November 25): Prelude, "Melusine" (Grumann); Air, "Alessandro" (Handel); Symphony, "Eroica" (Beethoven); Serenade for strings, No. 2 (Volkmann); Cavatina, "Freischütz" (Weber); Polonaise from "Struensee" (Meyerbeer); Symphony Orchestra (December 2): Overture, "Bride of Messina" (Schumann); Piano-forte Concerto in E flat (Henschel); Symphony, B minor (Schubert); Slavonian Dance, No. 3 (Dvorák). Symphony Orchestra (December 9): Overture, "Eury-anthe" (Weber); Piano-forte Concerto, Op. 22, No. 2 (Saint-Saëns); Symphony, E flat (Gernsheim); Ballet Music, "Fenarors" (Rubinstein).

Baltimore.—First Students' Concert of the Peabody Institute (November 4): String Quartet, Op. 17, No. 3 (Rubinstein); Songs (Metz-dorf); Piano-forte Trio (Bargiel). Second Students' Concert of the Peabody Institute (November 11): String Quartet, No. 14 (Mozart); Air for violin on G string (Bach); Piano-forte Etudes (Cramer); Piano-forte Trio, D major (Beethoven).

* Contributions intended for this column should indicate clearly the place and date of performance, as otherwise they cannot be inserted.

CORRESPONDENCE.

KAHLENBERG'S TRANSCRIPTIONS OF MENDELSSOHN'S AIRS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having seen your remarks concerning the two Transcriptions of Mendelssohn's Prayer, from the opera "Melusine," and "Song of Love," in your valuable paper of November 1, I beg to give you, at your desire, the following explanation. I received both melodies in the year 1850 from my then master, the Seminarlehrer and organist Klauer. The latter was the pupil and intimate friend of Mendelssohn, a very good composer, pianist, and organist. He received these manuscripts from Mendelssohn himself, and gave them to his pupils. Klauer lived at Eisleben, where he died in 1858.

I am, sir, your obedient servant,
KAHLENBERG.

211, Oxford Street, London, W.

[We have already said that the subject of the "Prayer" is that of the "March of Priests" in "Zauberflöte," and that Mendelssohn's Opera, "Melusine," is unknown to the world at large. All this we should have thought would have been known to Herr Kahlenberg; but we print his letter as we received it, and leave our readers to form their own judgment on the facts.—*Ed. Musical Times.*]

STREET NOISES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I thank you heartily for your article on street noises, and hope it may do something to relieve us of these nuisances. As examples, I may say that the quiet grass-grown street in which I live has been lately invaded by the wretched "Salvation Army," with their drum, &c.; twice lately have my singing lessons been stopped till a pair of horrible street-singers had passed; and a brass band frequently interrupts choir-practice in a similar way. As for railway-whistles, see how the fine Town Hall at Shoreditch is spoilt for concert purposes by the long and piercing whistles which are heard from almost every passing train. At Cannon Street also the same nuisance prevails.

I am, sir, yours truly,
G.

2, Grove Place, Hackney.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALDRIDGE, N.B.—A very successful performance of *Judas Maccabæus* was given by the Choral Union on November 30. The soloists were Mrs. Smith, Mr. T. E. Gledhill, Miss Scotland, and Mr. Addie (the two latter being members of the Union). The band was ably led by Mr. Cole, and Mr. Johnson was an efficient Conductor.

BELFAST.—On Tuesday, November 28, the Choral Association opened its eighth season with a Popular Concert in the Great Ulster Hall, which was filled in every part. The vocalists were Miss Fannie Sellers, Mrs. R. Canning, Mr. Sinclair Dunn, and Mr. M'Elroy, all of whom were highly successful. The Band of the Princess of Wales' Own Yorkshire Regiment played several selections, and some choruses

were excellently rendered by the members of the Association. Mr. Kempton conducted.—The performance of *Elijah* by the Philharmonic Society on the 15th ult. at the Ulster Hall attracted a large and thoroughly appreciative audience. Miss Adelaide Mullen, who made her debut in Belfast, achieved a well-merited success in the soprano music, and the other vocalists—Mrs. Scott Fennell, Mr. Alfred Kenningham, and Mr. Frederic King—were also highly efficient. The choruses were admirably rendered throughout, and the work was conducted with his usual skill by Herr Beyschlag. The orchestra was led by Mr. Cohen, and Mr. John Shillington presided at the organ.

BRECON.—The members of the Philharmonic Society gave their second Evening Concert of the fifth season on Tuesday, the 12th ult., in the Town Hall, before a large and appreciative audience. The first part consisted of Farmer's Oratorio *Christ and His Soldiers*, with full band and chorus, which was well rendered. The second part was miscellaneous, the part-songs "You stole my love" and "Song of the Vikings" being especially successful. The accompaniments were effectively played on the pianoforte by Miss L. M. Buck, and on the organ by Mr. R. T. Heins. The Conductor was Mr. W. Stepany Rawson.

BRENTFORD.—An Evening Concert in aid of the Choir and Organ Fund of New Brentford Church took place at the Town Hall on the 7th ult. The artists were Miss Bertha Brouill, violin; Miss L. Bellaby, viola; and M. J. Adolphe Brouill, violoncello; Miss Marie Newson, Miss Bertha Ball, and Mr. Charles Sparks, vocalists; solo pianist and Conductor, Mr. Harry E. Warner. The programme comprised Mendelssohn's Quartet in F minor, Mozart's Quartet in G minor, Haydn's Trio in E-flat major, and Handel's *Israel in Egypt*, instrumental solos and songs, all of which were well rendered and highly successful.

BRIGG.—Mr. Cray's Choral Society gave a very successful Concert in the Corn Exchange, on Tuesday, the 19th ult., when Kossin's *Stabat Mater* and Schubert's *Song of Miriam* were performed by a band and chorus numbering nearly 120. The soloists were Miss Lavinia Rowbottom, Miss Isabel Chatterton, Mr. E. Dunkerton, and Mr. E. Jackson, all of whose efforts were thoroughly appreciated by the audience. Miss Rowbottom's "Inflammatus" and Miss Chatterton's "Fac ut portem" were well sung and redemanded. The choruses were rendered with vigour and precision. The band was led by Mr. Winter, of the Hull Harmonic Society's band. The solos in the *Song of Miriam* were taken by Miss Rowbottom, and the work was creditably performed throughout. Miss Chatterton and Mr. Dunkerton were much applauded for their rendering of Barnett's humorous duet, "The Singing Lesson," and Mr. Jackson's bass solos were well received. The accompanist was Miss Bertie Mitchell, and Mr. C. W. Cray conducted.

BURY ST. EDMUNDS.—The first Concert for the season was given by the Choral Society at the Athenaeum on the 12th ult. Handel's *Acis and Galatea* and Bennett's *May Queen* being the works selected for performance. The soloists were Miss Catherine Penna, Mr. H. Hagyard, and Mr. H. J. Brockbank, all of whom were highly successful. The choruses were admirably rendered, and showed marked improvement for so young a Society, this being its second season only. Mr. T. B. Richardson was an efficient Conductor. The band and chorus numbered 130 performers.

COVENTRY.—An excellent performance of Gade's Cantata *Psyche* was given by the members of the Musical Society, in the Corn Exchange, on Monday, November 27. The solos were well rendered by Miss Eleanor Farnol and Mr. Thurlay Beale. Mr. F. Ward led the band, and Mr. Arthur T. B. conducted. The second part of the programme was miscellaneous, and included the Overture to Mendelssohn's *Capriccio Brillante*, the pianoforte solo being well played by Mr. A. Trickett.

DARLSTON.—A grand performance of *The Messiah* was given on Tuesday, the 19th ult., in the Primitive Methodist Chapel, under the conductorship of Mr. John Bates, by an efficient band and chorus, led by Mr. Joseph Hingley. Mr. T. Cotterell presided at the Organ, and the trumpet obligato to "The trumpet shall sound" was played by Mr. J. Howl. The principal vocalists were Miss Miriam Miner, Miss A. Walton, Mr. B. Riley, and Mr. Bingley Shaw. There was a large and appreciative audience.

DUNDEE.—Another Concert was given in the Kinnaird Hall on the 13th ult. by the Dundee Ladies' Orchestra, when the programme was sufficiently well rendered to encourage the hope that a band entirely composed of ladies may eventually become a recognised institution. The vocalists were Mrs. Haden and Miss Pyffe, both of whom were thoroughly successful.

EASTBOURNE.—A successful Concert was given on November 29 by Mr. Walter Fitzgerald, B.A., music-master at the College. The principal artists were Miss Rose Barnby, R.A.M., Miss Covell, Mr. Seymour Kelly (Chichester Cathedral), and Herr Cramer (solo violin).

EDINBURGH.—The first of this season's Organ Recitals was given by Sir Herbert Oakeley in the Classroom on November 30, before a large audience. The programme included Luther's Choral, "Great God, what do I see and hear?" Handel's Air and Chorus, "O Thou that tellest," a Prelude and Fugue by Kink, a Gavotte by Bach, the Finale to Mendelssohn's Scotch Symphony, &c., all of which were excellently rendered, and highly appreciated.

EXETER.—Mr. Sims Reeves gave the first of his farewell series of Concerts in this part of the country in the Victoria Hall on the 11th ult., which was a great success. The old favourite songs "Goodbye, Sweetheart" and the "Bay of Biscay" were received with the utmost enthusiasm. The other artists were Mr. Herbert Reeves, Mr. Barrington Foote, Miss Clements, Miss Spenser Jones (vocalists), Mr. Nicholson (flautist), and Signor Bisaccia (pianist).

FARNHAM.—The third Concert of the Choral Society was given in the Corn Exchange on the 12th ult. The first part consisted of a selection of sacred music, including the Anthem "O Jerusalem," for which was awarded the prize of five guineas and a silver medal at the Welsh National Eisteddfod held at Ruthin, 1868, the composer being Mr.

J. Conway Brown, the Conductor of the Society. The instrumental portions of the programme were well rendered by the band. Romberg's *Lay of the Bell* formed the second part of the Concert, which was much appreciated by a large audience.

GLOUCESTER.—The Choral Society's Concert on the 12th ult. at the Shire Hall was in every respect a decided success. Dr. Stainer's Sacred Cantata *The Daughter of Jairus*—composed for the closing service of the Worcester Festival, 1878—was the work chosen for performance, the solo vocalists being Miss Amy Aylward, Mr. W. Marshall, and Mr. Abraham Thomas. The organ accompaniments, including the important Introduction, were excellently played by Mr. A. H. Brewer (formerly of Gloucester, and now Deputy Organist of Christ Church, Oxford), who also created a marked effect by his performance of a composition by M. Lemmens. In the miscellaneous selection several part-songs were admirably rendered, as well as vocal solos by the principal singers. Mr. C. L. Williams, Mus. Bac., Organist of the Cathedral, conducted for the first time here, and promises to be a worthy successor to Mr. C. H. Lloyd.

GREENOCK.—The Tonic Sol-fa Harmonic Society gave a very successful Concert on Monday, the 11th ult., in the Temperance Institute, which was crowded in every part. The programme was miscellaneous. The soloists, who acquitted themselves in a highly satisfactory manner, were Miss Agnes Hudson, Mr. Hamilton Corbett, and Signor Oscar Vancini, solo pianist. Mr. James B. McCallum was accompanist and Mr. John McCallum Conductor.

HEREFORD.—The first Subscription Concert of the Choral Society's forty-fourth season took place on Tuesday, November 28, at the Shire Hall, when Smart's Cantata *The Bride of Dunkerton* was performed with full band and chorus numbering nearly 150 performers. The soloists were Miss Catherine Penna, Mr. C. W. Fredericks (who sang the place of Mr. H. Guy, absent from indisposition), and Mr. Bantock Pierpoint. The choir, trained by the Conductor, Mr. Langdon Colborne, sang with remarkable precision and effect.

HEYWOOD.—A highly successful rendering of Root's Cantata *Under the Palms* was given in the Congregational Church on November 28 by the members of the Choir, assisted by Miss Boardman, Mrs. Holden, Messrs. Gow, E. Schofield, and J. Boardman. The choir was well under the control of the indefatigable choirmaster, Mr. Knight, who conducted with his usual ability. Good service was also rendered by members of the Bethel Orchestral and local Volunteer bands, ably led by Mr. W. D. Hill. The Organist of the Church, Mr. W. H. Jewell, accompanied throughout.

HONITON.—The members of the Choral Society held their Annual Concert at the Dolphin Assembly Room on Friday evening, the 8th ult. The first part of the programme consisted of Handel's *Ode for St. Cecilia's Day*, and the second was miscellaneous. The solo vocalists were Miss May Bell, R.A.M., and Mr. Edward Dalzell. Miss B. McLees presided at the pianoforte, and Mr. E. J. Griffiths conducted. Flute solos were contributed by Mr. B. P. Willis.

HULL.—Mr. W. C. Cheesman gave a Concert in the Protestant Hall on Wednesday evening, Nov. 29, which was highly successful. The principal vocalists were Miss Farbstein, who was well received in all her songs, and Mr. Moxon. The band was led by Mr. E. Winter, and Mrs. Watson and Mr. Spurr presided at the pianoforte.

HURSTPIERPOINT.—The Choral Society, recently formed under the conductorship of Mr. H. C. Young, B.A., Cantab., Organist of the Parish Church, gave its opening Concert on the 4th ult. The first part of the programme was miscellaneous, and included a pianoforte duet, songs, cornet solos and a four-part song, "Hearts and Flowers," composed by the Conductor. The second part consisted of Roger's Cantata *Bluebird*, which was highly appreciated. Miss Laura White accompanied on the piano, and the solos were sung by members of the Society. The choruses were well sustained throughout. The proceeds of the Concert will be given towards the cost of a new stop recently added to the organ.

LEEDS.—The Town Hall Organ Recitals were resumed on Saturday evening, the 16th ult., by the Borough Organist, Dr. Spark. The first part of the programme consisted of solos from *The Messiah*, well sung by Miss Annie Woods, Miss E. Kennedy, Mr. C. Bush, and Mr. S. Northrop, Dr. Spark playing the accompaniments, the Overture, and the Pastoral Symphony. The second part comprised a popular selection.

LIVERPOOL.—On Thursday, the 7th ult., Mr. S. Claude Ridley gave a Recital on the new organ recently erected in St. Jude's, Hardwick Street. The programme was selected from the works of Bach, Handel, Smart, Wesley, Merkel and Wely, in which the styles of the various composers were judiciously contrasted. The Recital was highly appreciated by a large audience.—The sixth Concert of the present season of the Philharmonic Society was given on the 10th ult., when Handel's Oratorio *Judas Maccabeus* was performed. The principal vocalists were Madame Albani, Madame Billini Porter, Miss Damian, Mr. Maas and Mr. Ludwig. Mr. Best presided at the organ, and Mr. Max Bruch conducted.

MADELEY.—On Tuesday evening, the 18th ult., the Choral Society gave its Annual Concert to a large audience. The work performed was *Elijah*, the principals being Miss Catherine Penna, Miss Emily Dones, Mr. Fredericks, and Mr. Llewellyn Howell. The choruses were well given. Mr. T. Watkiss was leader of the band, and Mr. Smart, of Newport, conducted as usual.

NEWCASTLE-UPON-TYNE.—The Popular Concerts held in the Town Hall under the auspices of the Corporation still continue to draw large audiences. A very successful Concert was given on the 2nd ult., the vocalists being Miss Ellen Lamb, Miss Amy Ronayne and Mr. Bingley Shaw, with organ solos by Mr. Rea, which were much applauded.—The second of the series of orchestral Concerts announced by Messrs. Alderson and Brentnall took place in the Town Hall on the 6th ult., before a large audience. The programme included Raff's *Lovers' Symphony* and the Overture *Anacron* (Cherubini) and *Gaillarde Tri* (Rokontini), all of which were finely played by Mr. Charles Halle's band. A feature in the selection was the excellent

rendering of Weber's "Concertstück," by Mr. Hallé. The vocalist was Miss Orridge, who was highly successful in all her songs.

NORWICH.—A special Advent service was held in the Cathedral on Tuesday evening, the 12th ult. The larger portion of the service consisted of Spohr's Oratorio *The Last Judgment*, preceded and followed by an address by the Very Rev. the Dean of Norwich. The solo-singing of the chorists Dix, Bales, and Pooley, and the lay-clerks, Messrs. Brookes, Thouless, Brockbank, and Smith, was of an exceptional order. Mr. F. C. Atkinson presided at the organ with much skill and judgment.

PARAMATTA.—The Glee Club, under the conductorship of Mr. Joseph Massey, gave a Concert at the new Masonic Hall in George Street on October 17, when Sterndale Bennett's Cantata *The May Queen* was extremely well rendered. The second part was miscellaneous, and included several part-songs, and a solo by a lady whose voice was much admired. The Concert was in every respect highly successful.

PLYMOUTH.—A Chamber Concert was given by Mr. Pardey at the Assembly Rooms, Royal Hotel, on the 9th ult. Besides quartets by Mozart and Haydn, the programme included a Quartet for pianoforte, violin, viola, and violoncello by Mr. Ebenezer Prout, and a cavatina for the violin composed expressly for Mr. Pardey by Mr. F. N. Lühr, which was excellently rendered and warmly applauded. The executants were Mr. J. Pardey (pianoforte), Messrs. Pardey and Rice (violins), Mr. Gardner (viola), and Mr. J. Pomeroy (violoncello). Vocal solos were contributed with much success by Miss May Bell.

ROMFORD.—The members of the Choral Society, under the able direction of their Conductor, Mr. Henry Regaldi, gave a Concert at the Corn Exchange on the 14th ult. The first part included a selection of solos and several choruses from *The Messiah*, all of which were well rendered by members of the Society. The second part was miscellaneous. Mrs. Rotton was a skilful accompanist.

RUGBY.—On Thursday evening, the 14th ult., the Philharmonic Society gave a Concert at the Town Hall, when Handel's Oratorio *The Messiah* was performed with much success by a band and chorus numbering about 120. The soloists were Miss Emily Paget (who undertook the soprano music at a few hours' notice, in consequence of Miss Clutterbuck's sudden indisposition), Mrs. Steel, Messrs. G. Banks and J. Smith, who acquitted themselves admirably. The band, under Herr Pettersson's leadership, was thoroughly efficient, and Mr. E. Edwards proved an able Conductor. Miss Emily Lawrence presided at the Estey organ.

SABDEN.—Mr. T. Sharpley gave his fourth annual Ballad Concert in the British School, on Saturday, November 25, before a large audience. The artists were Madame Laura Smart, Mr. Michael Ingham, Mr. H. Rickard, Mr. R. Moorhouse (vocalists), Mr. G. Crompton (solo violin) and Mr. W. Lord (solo pianist and accompanist). An excellent programme was well rendered.

SHEFFIELD.—A Concert was given by the members of the Hanover Choral Society on Monday, November 27, in Hanover Chapel. The principal items in the programme were Spohr's Cantata *God, Thou art great* and Mozart's Motet "Splendite te Deus." The solo vocalists were Miss Beata Francis, Mrs. Davidson, Mr. Grimshaw, and Mr. Harkness. Mr. J. Kirk presided at the organ, and Mr. T. Morton conducted.

SOUTHERSEA.—An Evening Concert was given by Mdlle. Alice Roselli at Portland Hall on the 14th ult., which was numerously attended. The vocalists were Madame Enriquez, Mdlle. Roselli, Mr. W. H. Cummings, and Mr. Santley; solo pianist, Miss Kathleen O'Reilly; accompanist, Signor Napoleone Carozzi. The solos of the *bénéficiaire* were highly successful, and all the well-known singers fully sustained their high reputation, several encores being demanded. The pianoforte-playing of Miss O'Reilly was also a feature in the programme.

STONEHOUSE.—The annual Court Let Concert took place at the St. George's Hall on the 11th ult., when a miscellaneous programme was well rendered. The solo vocalists were Miss May Bell, Miss Hicks, and Mr. W. Hearder. The violin solos by Mr. Rice and the flute solos by Mr. H. S. Thomas were successful items in the programme. Mr. J. Pardey was solo pianist and accompanist.

SYDNEY.—The second Subscription Concert of the Western Suburbs Musical Society was given on Tuesday, October 31, in the School of Arts. The programme included a Quartet by Mendelssohn, well played by Miss Deane, Messrs. F. Z. and J. Z. Herrmann, and C. Deane; and a Quintet by Mozart, in which the Messrs. Herrmann and Deane were joined by Messrs. Cooper and Long. Mr. A. Massey accompanied, and Mr. M'Lean conducted.

TREDEGAR.—An Evening Concert was given in the Temperance Hall on Thursday, the 7th ult., which was highly successful. The artists engaged were Miss M. J. Williams, R.A.M., Miss Jenny Lewis, Miss Margery Lewis, Eos Morlais, Mr. William Jones, and Mr. C. C. Caird, accompanist. The most successful vocalists were Miss M. J. Williams and Eos Morlais, both of whom were well received, Miss Williams in her song of "The Little Match Girl" (Molloy) being greeted with the warmest applause.

UNBRIDGE.—On the 15th ult. the Choral Society gave its first Concert this season, when *Cinderella*, by Hofmann, was excellently rendered. The vocalists engaged were Miss Fusselle, Miss Marchant and Mr. Forington, all of whom were highly successful. The choir also sang the difficult music with much effect, the sopranos and basses especially being very firm in attacking the leads. As no orchestra was obtainable, the accompaniments were played by Miss Stephenson (piano) and Mr. J. Walsh (harmonium), and the Conductor (Mr. T. Pettit, A.R.A.M.) must have felt much gratified with the success of his Society. In the second part Miss Stephenson played a composition by Mendelssohn with much success, and songs were contributed by Miss Fusselle, Miss Marchant and Mr. Forington.

WALTON-ON-THE-HILL.—A Ballad Concert was given, under the direction of Mr. J. E. Fimister, Organist and Choirmaster of the Parish Church, at the National Schoolrooms, on Monday, the 4th ult.,

to a large and attentive audience. Mrs. Wood met with a good reception, her singing being highly appreciated, and Mr. Willoughby Greenhill also won warm applause for his songs. A feature of the evening was the rendering of Thalberg's "Home, sweet home," by Mr. W. A. Ellis, M.C.O. Organist of St. Ann's, Lambeth. Miss Gray, Miss Faulkner, Miss Graham, Mr. Wright and Mr. Cooke also assisted. Miss Todhunter and Mr. Fimister accompanied. The performance was very successful.

WIMBLEDON.—The Musical Society gave an excellent performance of Handel's *Messiah* on the 14th ult., in the Drill Hall, before a large audience. The soloists were Miss Maynard, Miss Lennon, Mr. Dalzell, and Mr. Winn, all of whom acquitted themselves admirably. Mr. Bosworth played the trumpet obbligato in "The trumpet shall sound" exceedingly well. The orchestra was led by Mr. Carrodus. The choruses were sung by the choir of 150 voices with much precision and effect. Mr. Sumner conducted with skill and judgment.

WORCESTER.—The second of the series of three Concerts announced by Mr. Spark took place at the Public Hall on November 30. The principal vocalists were Madame Lemmens-Sherrington, Madame Enriquez, Mr. D'Arcy Ferris (who replaced Mr. Vernon Rigby, absent from indisposition), and Mr. Burgon; solo pianoforte, Mr. F. Cliffe; solo violoncello, M. Albert. The programme was carefully selected and well rendered. Barnett's *Ancient Mariner* was given on the 12th ult. by the Worcestershire Musical Union, under the conductorship of the Rev. E. V. Hall. The performance was a good one throughout, the band being excellent and the soloists—Mrs. Evans, Miss Wakefield, Mr. Dyson, and the Hon. S. G. Lyttelton—thoroughly efficient. In the second part a portion of Mozart's Symphony in C was well played by the band, as was also a new composition by the Rev. E. V. Hall, "Gavotte des Fées," which was enthusiastically redemanded. At the next Concert Gade's *Psyche* is to be performed.

ORGAN APPOINTMENTS.—Mr. William Sewell, to Christ Church, Clapham.—Mr. John W. Ellis, to St. Thomas's Wesleyan Church, Coombe.—Mr. J. E. Naylor, Organist and Choirmaster to the Mission Chapel, Faddington Street, W.—Mr. John Charleston, A.M., T.C.L., Organist and Choirmaster to the United Presbyterian Church, Moffat, N.B.—Mr. C. J. Lillywhite, to St. James's, Bermondsey.

CHOIR APPOINTMENTS.—Mr. A. Lawrence Fryer, Assistant Vicar-Choral to St. Paul's Cathedral.—Mr. John S. Bidead (Alto), to the Cathedral, Newcastle-on-Tyne.

DEATHS.

On November 28, at 37, Bull Street, Birmingham, CHARLES THOMAS SCOTCHER, aged 40.

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